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APRIL 1, 1963

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director



WILLIAM KLEIN

COVER: Dior's big, flat, gonflé beret of shiny biscuit baku, filled with air, like an enormous pod. This is the new Dior look—the huge, round hat, tipped on at the back of the head, framing a tiny face. Hat in America at Saks Fifth Avenue. Lipstick for a cool zing of colour: Jungle Peach by Revlon.

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JESSICA DAVES
Editorial Advisor

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MY BEAUTIFUL GREEK HOUSE— HANDMADE FOR $2,000

BY PEGGY GLANVILLE-HICKS

EDITOR'S NOTE: *A woman of darting charms, the extraordinary Peggy Glanville-Hicks, the composer of five produced operas, is now finishing her sixth,* Sappho *(for which Lawrence Durrell wrote the libretto), in her house on the island of Mykonos. In her converted dovecote, now intricately identified with her music life, she spends every morning composing on an American Minipiano toted, donkeyback, to her studio. After work, she finds her pleasure in teasing flowers out of her Cycladic rock garden.*

When one mentions in Greece that one lives in a birdhouse, no one thinks anything of it. Lots of people do, though not yet perhaps in quite the same way that bright young people live in barns or lighthouses in Maine—or in converted oast houses in Kent or Surrey.

In the rockscapes of the Greek Cycladic Islands pigeons enjoy the farmyard status usually assigned to chickens, providing eggs, poultry, manure—and the tall turrets in which the birds live are one of the most curious features of Island architecture.

I was determined to find such a building, to convert it into a dwelling letting the dovecote aesthetic dominate the whole structure rather as a symphony will be coloured by the nature of its main theme. The search—starting in Mykonos, ranging through several years and through some thirty-six Islands in the Aegean—ended at last in Mykonos where one rainy day in winter, seeking a short-cut down to the town I dropped over a wall into an unfamiliar field—and there stood my house.

It was a grey little ruin, so eroded by the wind as to be scarcely distinguishable from the surrounding hillside save for its latticed tower, toward which white pigeons were arriving like pointing arrows. Was it for sale? It was. Could I afford it? Just. Was it repairable, and how much would this cost? Ah, for that one must consult Mihali. It was called "The House of the Angel" I discovered—and I kept the name.

I think when I first described what I wanted, how I planned to whitewash the pigeonholes on the inside walls, hang a chandelier from the beams, and make the bird room my living



room, there may have been momentary alarm, and a fleeting vision perhaps of myself and friends sitting in there with umbrellas up, the birds still occupying their rightful niches above us.

But when it became clear that the birds were to be evicted, humans alone to dwell therein, the novelty of the plan brought a glow of enthusiasm.

"I want the house to look older when we finish than when we began," I said. "I want all the traditional techniques of Island architecture, beam and bamboo ceilings, rough whitewash, hand-carved doors, round icing-sugar lines and corners—no smooth square cement!"

"First we must make the well," said Mihali. "We must call in Konstandi to tell us where to dig"—and off he went to fetch him.

Konstandi turned out to be a thoroughly modern young man, tan-skinned, blue-eyed and looking far more like an American college boy than a Greek Seer in his oversized shaggy sweater and loafers. Cutting a forked twig off an olive tree he proceeded up the hill to my land, where we watched him walk slowly back and forth in deep concentration, the twig held tense in his hands.

"There," he said—"or here, a little deeper. Here would be better as it's nearer the house. Not so far to carry the water. You'll find it at about six metres." And we did.

It was dynamite all the way, but the water, when it came, was wonderful, and the rocks blown out in the process provided stone for kitchen, terrace, and garden walls.

The day the water comes in,

(Continued on page 35)

Two things to own in Ultra-Modern:



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For store listing see page 162. For the name of the store nearest you write American Wool Council (a division of ASPC), Dept. WW-863, 1270 Avenue of the Americas, New York 20, N. Y.



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VOGUE'S NOTEBOOK

Dime A Dozen at Plaza 9-

Amusing revue club in New York

Young New Yorkers pepper in to Plaza 9-, a boîte in the Plaza Hotel with black tables, bright red walls, and a stage where the lively little revue, *Dime A Dozen*, piloted by Julius Monk, goes on twice every night. Sometimes solo, sometimes together, half dozen young things, and a trio of pianists, rush through musical sketches, stretched on news. "Barry's Boys," for instance, touches college conservatives; "Don't Be Absurd," Tennessee Williams, and so on through twenty-five usually funny skits.



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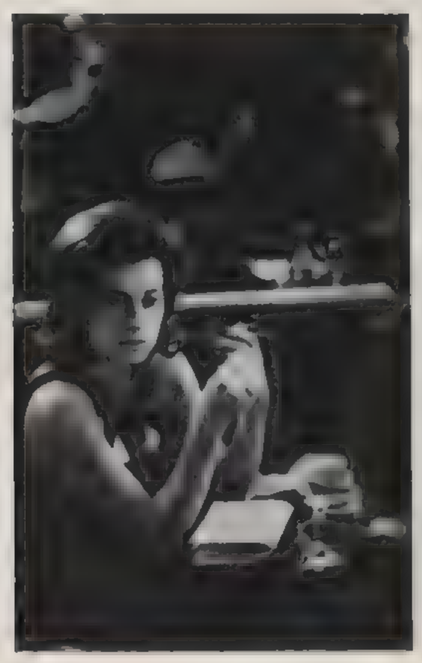
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1. On stage, the cast of the revue, *Dime A Dozen* in "Collecting of the Plaid." 2. Mr. and Mrs. Bernard François-Poncet. 3. Mrs. Raymond Bonham-Carter. 4. Miss Pamela Colin with Mr. Howard Oxenberg. 5. Mrs. Howard Oxenberg. 6. Mrs. Michel David-Weill with Mr. Howard Hook, Junior.



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VOGUE'S NOTEBOOK

The lustre of the Diamond Ball at the Plaza Hotel in New York

A worldly cluster of people, including diplomats, educators, and exchange students, came to this brilliant ball to spur the work of the Institute of International Education, which is involved in the exchange of students, artists, and leaders between the U.S. and some hundred other countries. Forming tableaux in lighted vitrines, young beauties from Egypt, Pakistan, Taiwan, and Ethiopia wore with their national dress, extraordinary jewels from Van Cleef & Arpels. As souvenirs, guests received dots of diamonds in small boxes and the costumed dolls decorating the tables. Before the dancing, Mr. Edward R. Murrow introduced, among other speakers, Ambassador Adlai Stevenson, who synthesized the spirit of the evening: "No country, ours included, is ever too free or too blessed to place a limit on the education of its citizens—or citizens from anywhere."



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1. Guests in the Grand Ballroom of the Plaza Hotel. 2. Mrs. George A. Braga, Chairman of the Diamond Ball, and the Marchesa Alessandro di Montezemolo. 3. The Honourable Marietta Tree with Mr. Ammishaddai Adu, an exchange student from Ghana at Columbia University. 4. Mrs. Charles W. Engelhard, a member of the committee. 5. His Excellency, Adlai E. Stevenson, Honorary Patron of the Ball. 6. Mrs. Arthur A. Houghton, junior, a member of the committee. 7. Mr. Edward R. Murrow, who came from Washington to be Master of Ceremonies, with, *left*, Mrs. Edward M. M. Warburg, and, *right*, Mrs. Albert Lasker.

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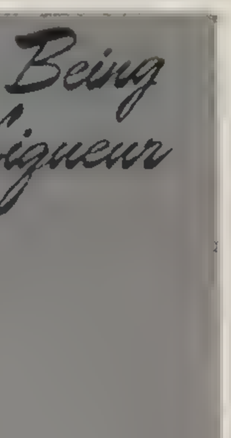
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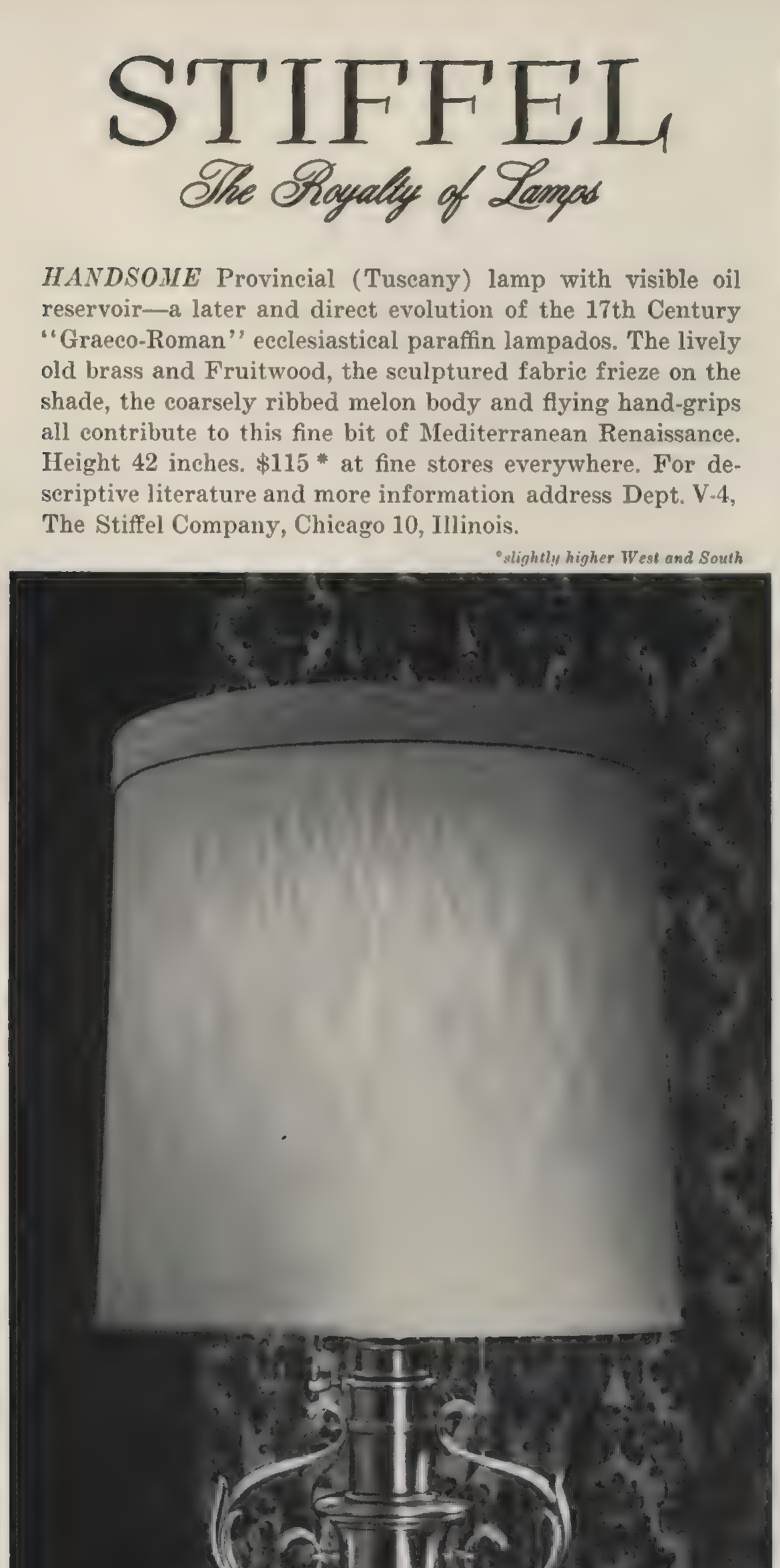
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**slightly higher West and South*



VOGUE'S NOTEBOOK

The delights of the Anniversary Ball for the Philadelphia Academy of Music

At a sequence of galas—dinner parties, a concert, and a ball—Philadelphians celebrated the hundred and sixth anniversary of their great Academy of Music, where, in the past, such masters as Tchaikovsky, Richard Strauss, and Saint-Saëns have performed. Before this handsome audience (four generations of some Main Line families were there), Leopold Stokowski conducted a brilliant program with the Philadelphia Orchestra and its guest artists, Joan Sutherland, Franco Corelli, and Susan Starr.



1



2

1. Dinner in the new ballroom of the Academy of Music. 2. Franco Corelli, Joan Sutherland, Susan Starr, and Leopold Stokowski. 3. Mr. Henry P. McIlhenny, Mrs. Albert M. Greenfield, and Mrs. Emlen Etting. 4. Mr. and Mrs. Henry Sawyer. 5. Mrs. Reeves Wetherill with Mr. Theodor Roubanis. 6. The Ambassador of Spain, Antonio Garrigues and Mrs. Walter Annenberg. 7. Mr. William J. Clothier II, Mrs. Victor Drexel, and Mr. Stuart F. Loucheim.

To mark this memorable event there were a series of pre-concert dinner parties, including one for ninety guests in the freshly-restored ballroom of the Academy of Music. Now this gold-and-white room, hung in mirrors and crystal chandeliers, looks somewhat like a miniature of The Hall of Mirrors at Versailles. After the concert, fifteen hundred people moved on to the Anniversary Ball at the Bellevue Stratford Hotel where the dancing and supper went on until three in the morning.



3



4



5



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7

Am I Pink?

In Rome my hairdresser called me sultry. I'd rather smolder than shine, if you know what I mean. I like that knowing man. He must have bribed my maid to tell him I wear...Carnegie Pink.



HATTIE CARNEGIE

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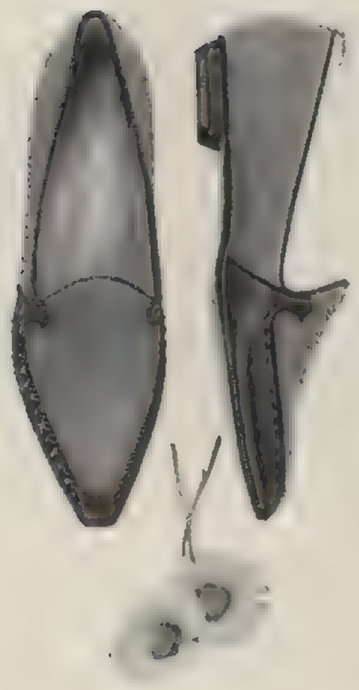
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VOGUE'S NOTEBOOK

A wedding party

at Château de Champlâtreux, near Paris

The beautiful country wedding of Miss Madelle Hegeler and Mr. Luigi Grassi took place in the church of the eighteenth-century Château de Champlâtreux, which belongs to friends of the bride, the Duke and Duchess of Noailles. After the ceremony, tower bells pealed as the guests moved across the misty park to the château for the wedding luncheon in the great reception rooms.



1



2



3



4

1. Mr. and Mrs. Luigi Grassi with their young attendants, Charles Henri du Luart and Anita de Cossé-Brissac. *Right,* the church guard. 2. At the wedding luncheon, *left to right,* the groom, the bride, Prince Edward de Lobkowicz who is a cousin of the bride. Countess de Cossé-Brissac. 3. The bride's poodle, Emir. 4. Guests leaving the church for the reception at the Château de Champlâtreux.



(Continued from page 14)

the well is "silvered"—someone drops in a coin or other silver object—just as the day the roof is completed a cross is raised on the roofbeam. resplendent with flowers, and fluttering with handkerchiefs—one for each Mastora who has worked that day. No one could tell me the origin of these ceremonies. "It's always done," they said. "It is Canonika."

* * *

Mihali is quite special—even among Island men who are lean, and handsome, and proud. A six-foot blond with sea-blue eyes, he grew up on Delos where his father grazed great herds, and something of the joyous solitude of Apollo's Island still clings to him.

No wonder they put him in the Palace Guard—the Evzones—when he did his military service. He walks as if he owned the earth and sings while he works in the completely Oriental style of the country. He is the strongest man on the Island. the best dancer. and the best of the few remaining *tsambouna* players—the *tsambouna* being a primitive bagpipe made from an inverted goatskin, the legs tied off and a double reed attached at the neck.

"Mihali is Manga," they say, and it is a title difficult to define. Strictly speaking it means superman, but when I once demanded a more precise definition, they hesitated.

"It's first of all someone everyone loves," they said. "then one who does everything more easily—and better than anyone else. One who likes much wine, singing and dancing, women—one who is stronger and more chivalrous." If there was a dangerous or difficult thing to do, a rotted door lintel to be pulled out—or roofbeam—where the building might fall, Mihali sent the other men outside, younger or older—and did the job. When the vast paving stones brought from Delos to pave my terrace arrived at the bottom of the hill and even the donkeys couldn't make the ascent to my house thus laden, Mihali loaded the smaller stones on the men's backs, taking always the larger and heavier on his own.

Clearly "Manga" is the natural leader, the hero figure, the Hercules of Homeric times. and in this—as in so many other ways, things have not changed much in the Greek Island world since those days.

Island society is still tribal. clannish to a degree, and—because of so few families. so isolated, for so long—highly inbred.

Take Vienoula Kousathana. the aunt of Mihali. She is the black-eyed, white-haired, English-speaking, and witty matriarch figure who has played a major rôle in making Mykonos famous as a weaver's island. and her subtle use of textures and colours sets her apart from all others. She is a Homeric figure on a Homeric landscape, and on dyeing days, her garden, with its potions of shocking pink, moss green, orange, and purple bubbling in copper cauldrons identical with those from the Cretan excavations, might well be a scene from a Knossos fresco.

When Mihali came to choose a wife he turned again to his mother's clan and married a Kousathana. So it goes on, the close cross-weaving of the looms of the blood that appears to have in no way impaired the intelligence, beauty, or virility of these people who have shared so few names for so many years.

Mihali, the eldest of many, became the Master Builder on Mykonos, and he built my house around me with strong hands like a tailor fitting an old coat on a new owner.

When the kitchen floor was laid, I was called in to see at what height the marble sink was comfortable. where the window should go to get the exactly right view of the little white church on the hill. I was called in to lie on the bathroom floor. and amid many ribaldries a line was drawn around me

(Continued on page 36)

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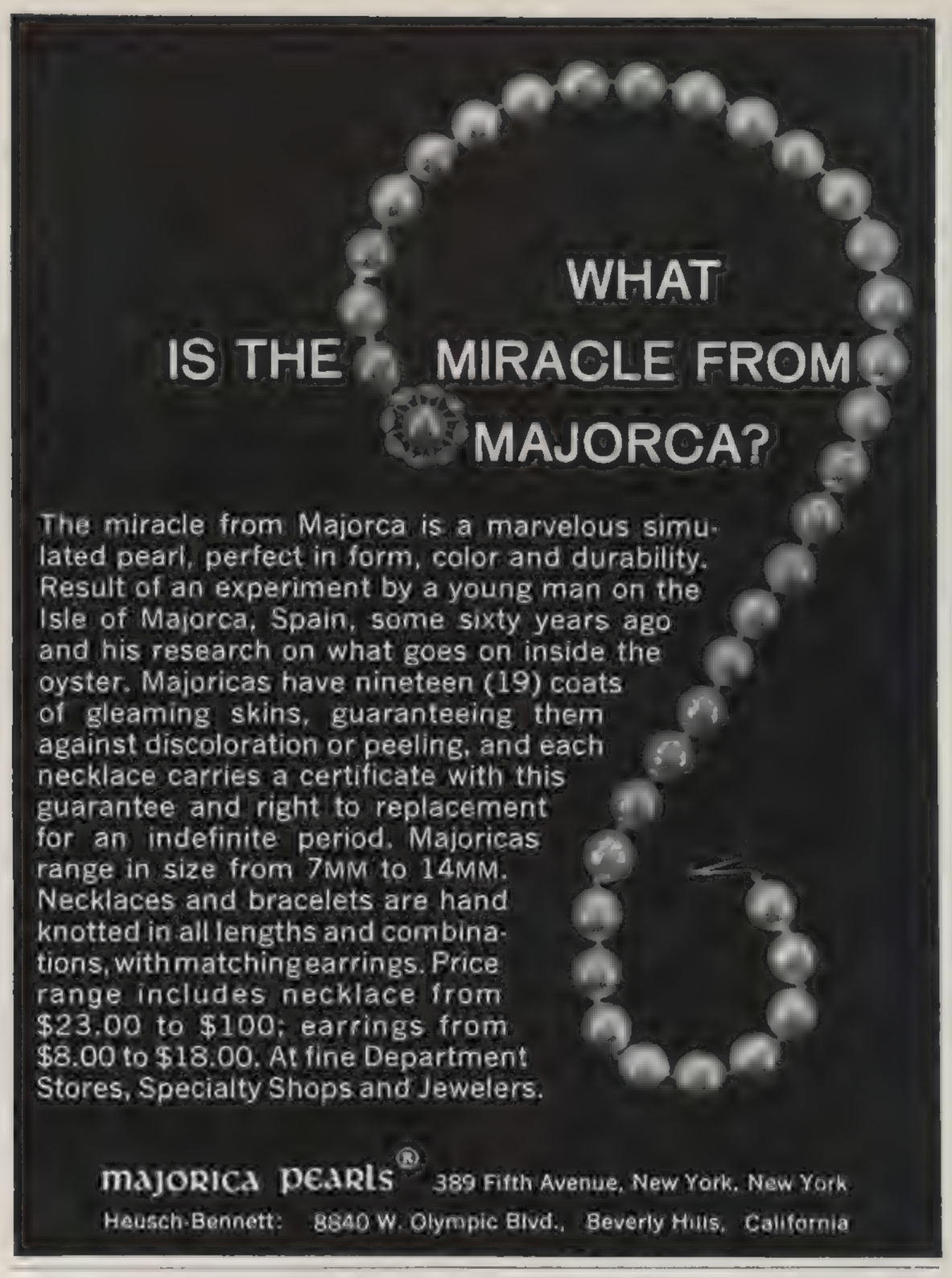
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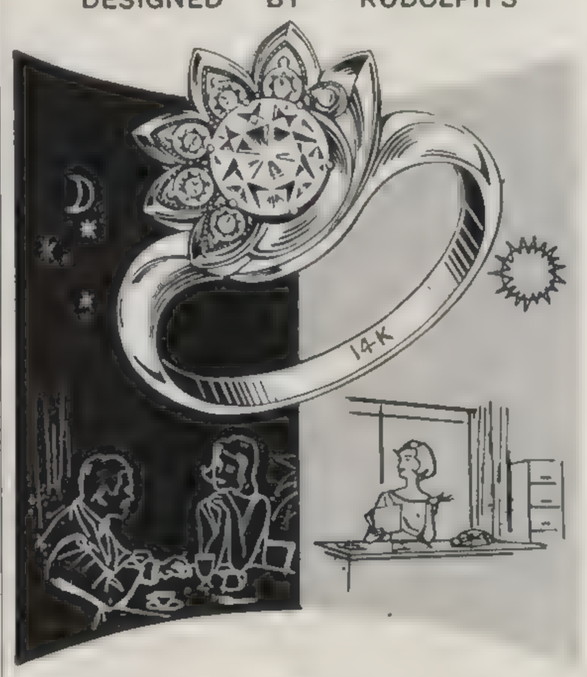
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MY BEAUTIFUL GREEK HOUSE

(Continued from page 35)

where the tub should go. I'd told them I couldn't afford a porcelain bathtub, so they made one of stone and cement and lined it with the white tiles of the walls—my bathroom became the envy of all, with its round rosette window echoing the stone-lace theme from the tower.

Thus too Vienoula wove the stuffs that furnished my house; woollens of the grey-greens, the orange-browns of the lichened crags outside; cottons in the purple-blue of the summer sea, the colour Homer called wine-dark—perhaps because there was no word for blue in old Greek.

It is a handmade world still, the Island world, so that if a table or chair is needed—or a grate for the fire, there is no shop for such things. The carpenter or blacksmith is invited in for coffee and one's needs are measured and discussed.

We started work on the birdhouse in March, and it was well we began in rainy weather, for the crags that soar behind the house are a cascade in winter, the water from the higher meadows sliding down my rockface, leaping in waterfalls across terraced banks and chattering around the house and out into the precipitous lane below. The house was built with an eye to the water that poured down the cliff, stone tunnels being devised to carry the stream under the kitchen and out again to join what later became a landscaped waterfall with rivulet curving away through rock garden. The result was a perfect example of "organic architecture" in the Frank Lloyd Wright sense, but to the Mykonos Mastori it was just old Island technique.

The two original rooms rose with the hillside, the new wing behind rising again, so that we never knew until it was done just how many interior steps would be needed to adjust the levels. We "played it by ear" adapting, as we went, to the landscape.

The day came when the walls stood secure, the annex appeared, such roof beams as were re-usable were replaced, and others—"equally old—if not older" I warned them, were in position. The boys went off to cut bamboos for the ceilings, and Mihali and I set out to the beach for seaweed.

Such Islanders as have torn out their old-style ceilings in the name of progress and concrete have lived to regret it; for the ancient method of seaweed offers the perfect insulation—cool in summer, warm in winter—and is achieved in as scientific a manner as could be wished for.

Cypress beams laid crosswise, bamboo laid lengthwise, then nine inches of seaweed, six inches of earth, a little water—then dancing for an hour or so atop until the mud, meshing down through the weed, drips for awhile, then dries above rooms that will always smell faintly of the sea. The mud roof is left all summer long in the hot sun, and sealed before the rains come with asbestos and whitewash. Kept whitewashed, it lasts forever.

The seaweed was not to be found at Aghios Stephanos as we'd expected. "There'll be plenty at Ornos," shouted Mihali, as we whipped away in our scooter-truck. Long before Ornos, we sighted a bank of *fikia* in a little cove below, and we scrambled joyfully down the cliff. Ten bags were loaded and brought home, and as I sat in my rooms, cool as New York air conditioning through the burning summer months that came, I thought, "It is a gift from the sea."

One goes to the beach for one's walls too; "How smooth do you want them?" I was asked, and "Quite shaggy, but whitewashed, of course," I said. That evening we all made a little promenade, inspecting and feeling the neighbours' walls until I found what I liked. "That's plaster made from the gravel at Megaliamos," said Vienoula in whose weaving room the *tournée*

(Continued on page 52)



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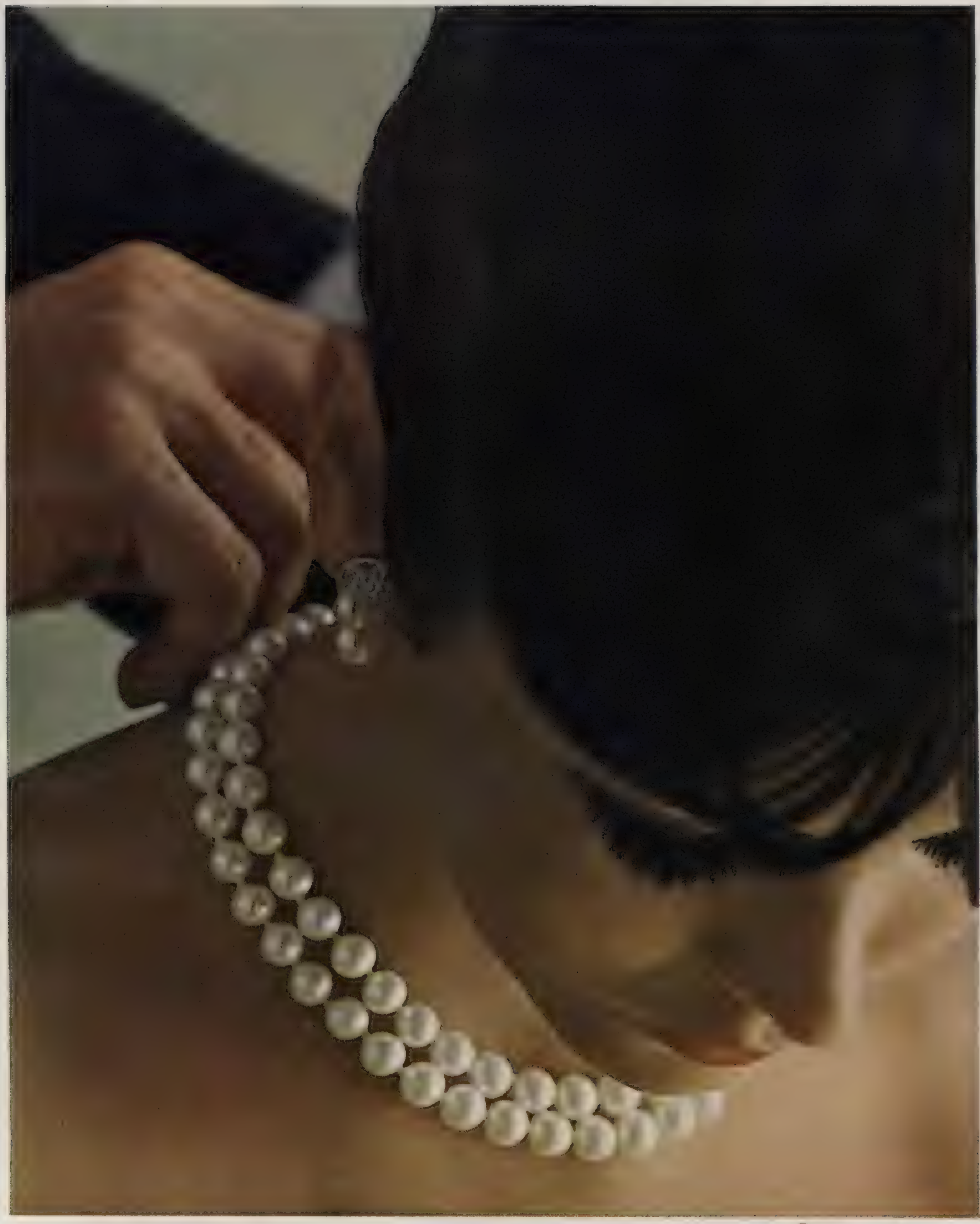
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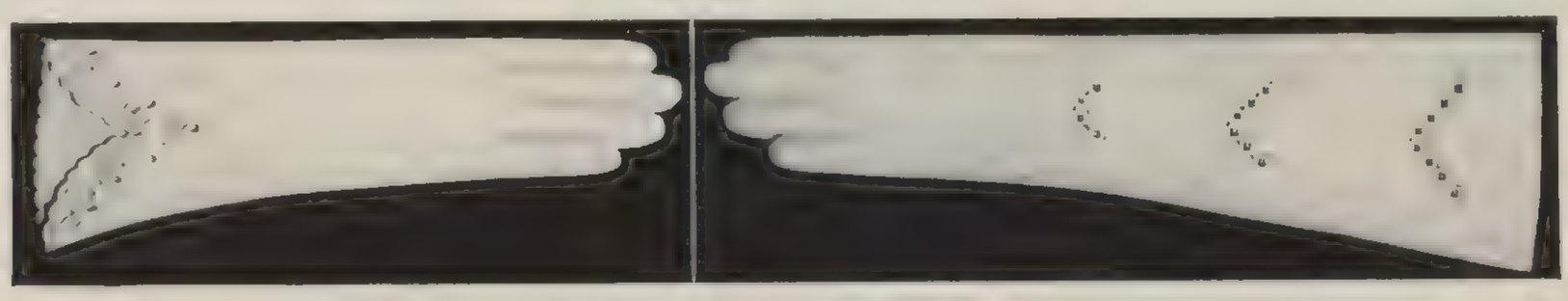
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Together, they give you a radiant, all's-well-with-the-world Daytime Look.



MY BEAUTIFUL GREEK HOUSE

(Continued from page 36)

had inevitably ended up. "That's easy. It's close. We can send the donkeys in the morning."

And so it was with everything; a handmade house made with materials close at hand, and with techniques millenniums old.

My only battles came with the electricians. Where electricity is the badge of progress there is a tendency to display it all; meter and fuse box will be proudly placed on the parlour wall, the wiring, hideous in its iron piping, will march up and down walls and ceiling like a railroad in order to drop that cord with the inevitable naked light bulb dead centre in every room.

"I don't want to see any wiring," I said, "it must all be sunk into walls, or floor. I only want plugs, low down."

"It's against the rules," they said, "it has to be up, out of reach."

"But it's out of reach if it's buried." I countered.

The argument raged.

I told them I'd just bought a house nearby for Yehudi Menuhin, who would want the same things I did; that if we were forced to have ugly installations showing, we'd both settle for kerosene, and "think of all the big bills we will not be paying you then?" I warned.

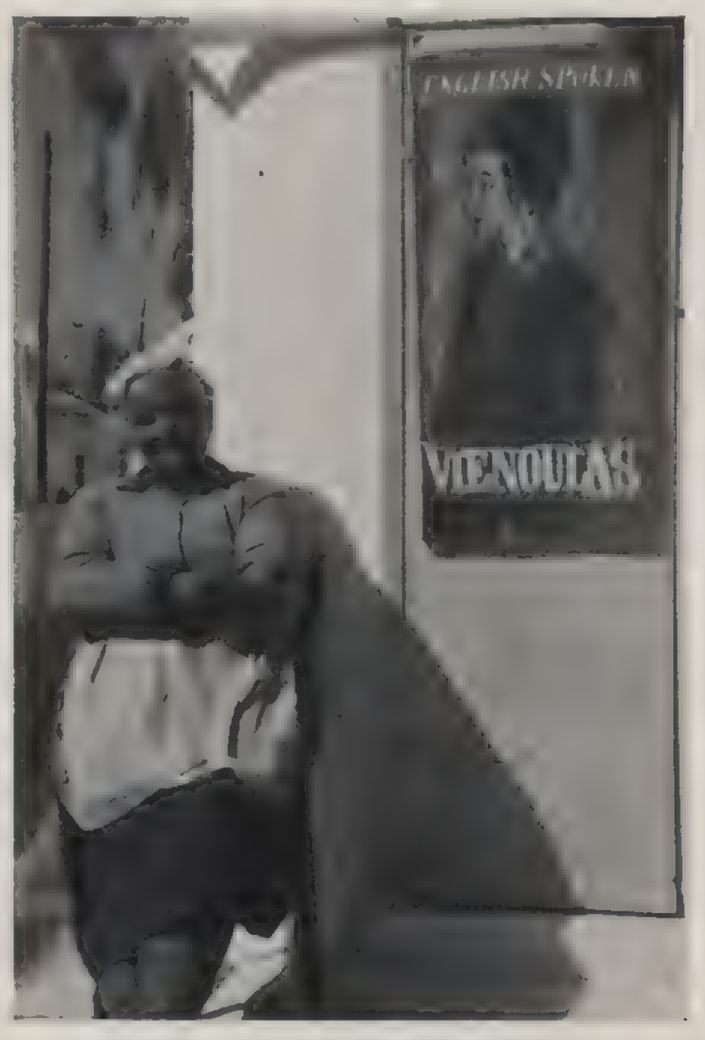
Regulations, however, were adamant regarding meter and fuse box; these must be three paces from the entrance, which meant the middle of my living room wall.

I pleaded. They offered first to hide it in the alcove that was to become a bookcase, then in a charming little niche already earmarked as the future home of a sixth century B.C. vase. Suddenly I had an idea.

"Does the rule book say *which* entrance?" I asked. "Could it be three paces from the kitchen door?"

"Can't be in a room where there's water," they said, but a compromise was at last found. Three paces from the kitchen door brought him to the "catastrophe megali" doorway, and the two-foot thickness of this archway being duly construed as "a passageway" there, we hid the wretched meters.

Official blessing once given for under-floor wiring, we were free to proceed with the tiles, but met with frustration. A sixteen-day *meltemi* raged, and Konstandi, who had already left Piraeus with my floor tiles, was obliged to lie low in some island cove along the way and outwait the wind. At last his two masts were sighted, and a few days later my beautiful floors were down.



In these white marble tiles with their intersecting black corners I'd imagined I was making my one break with Island tradition, but I'd seen them in an old Athens mansion, adored them, and had them copied. When the floors were finished and the workers' wives came up to see, they were delighted.

"How beautiful," they said, "*Ti oraia*—it is the style of the great Sea Captains' houses of long ago. It went to Athens from here." I had not infringed Mykoniatiko aesthetic after all.

One day after the floors were down I threw a lobster party, and a dozen or more of us sat around on the new tiles, a banquet table improvised from scaffolding planks before us. An accompaniment of delighted screaming and chatting came from my three blue parakeets who had for long accompanied me daily to the building, and the shrill twittering of the dynasty of sparrows now tenants of the tower joined from outside, as though to remind us that the house was still partly "for the birds."

I moved in on a full moon, and the next day before sunrise took the caïque to Delos and climbed Mount Cynthus to give thanks to Apollo as the sun rose. I had placed an offering there three years before, promising to return when my house was found. Soon afterwards I gave the long-promised housewarming party that has since become something of a legend —perhaps because to the seventy-five workmen and their wives and families invited, another twenty or more gate-crashers were added from a famous American yacht that happened into the harbour that night.

We had two lambs roasting on great spits in the garden, and lots of wine cooling in the well. I'd hired the best *bouzouki* players, and the sounds of *santouri, bouzouki, tsambouna,* and drums accompanied my tribal gathering until dawn when the last survivors staggered down the hill.

AFRICAN HOLIDAY

BY ILKA CHASE

EDITOR'S NOTE: *Ilka Chase, an extremely knowledgeable traveller, an accurate observer who notices the small, telling points, went to East Africa not long ago with her husband, Norton Brown, one of New York's most important physicians who counts among his pleasures photography. In her non-travelling life, Miss Chase is a distinguished actress, a fertile writer of books, a syndicated columnist, and a desired lecturer.*

Our primary reason for going to East Africa was to see animals. "Before," as many of our friends said lugubriously, "it is too late." Uneasy that despite relatively prompt action we *might* be too late, our first adventure was heartlifting.

NAIROBI NATIONAL PARK: FRISKY BABOONS, HARTEBEESTS, AND GNU WITH CORN-SILK BEARDS.

Koske, who was to be our driver and guide on safari, drew up in front of the New Stanley Hotel in Nairobi the afternoon of our arrival in a pale-blue Chevrolet. The car was a letdown. We had understood we were to have a doughty Land Rover and had bragged about the sporting life on which we were to embark. The blue baby from Detroit jolted the conception. Koske, however, hastened to reassure us. The next day, when we actually started on safari, it would be in the tough four-wheel drive but this afternoon we were only going down the road a piece to the Nairobi National Park. That is one of the African fantasies. This forty-four-square-mile game preserve is barely outside the city. Jack Hilton, Kenya's deputy game warden, calls it their shop window. You travel about ten minutes along a paved road, Tarmac to the British, turn off at a big rustic gate, pay ten shillings and enter Wonderland.

On this great plain the same kinds of animals one has seen in zoos and circuses and on cracker boxes roam free. There are no bars, no ditches or dikes or electrified wire, no whips or wooden chairs. It is the animals who are at home, humans are the intruders.

The first inhabitant to appear after we had been driving four or five minutes was a wildebeest or gnu, hymned by Flanders and Swann, fancied by crossword puzzle fans. We were to see thousands of them. In silhouette they resemble finely-drawn buffalo but they have corn-silk beards running from under their chins to their chests. They are gentle beasts who gaze at you with a puzzled but benign expression. Later a large black ostrich stalked stiff-jointedly by, his feathers tucked up above his pink legs like a ballet dancer's tutu.

Our first giraffe, his long neck rising above the horizon, was a special thrill but he had to be pointed out to us by Koske. Africans have extraordinary eyesight and our little black driver had binoculars in his skull. He would gaze for miles across the bush which was to us as empty as the first morning of creation and remark, "There's a Grant's gazelle" or a "hartebeest." For minutes we could see nothing, then, gradually, as we became a little more educated and began to know what we were looking for, we too could laboriously discern what had been obvious to him at a casual glance.

The entire antelope clan had sent delegates to the Park but our favourites were the Thomson's gazelles, little ginger-coloured creatures with white bellies and a black line running from shoulder to haunch, the males with very slender horns. Their brief black tails flick tirelessly back and forth like windshield wipers and they stare inquiringly, then scamper off. Sometimes they spring as though on pogo sticks. This is called "stotting." The baboons of the Nairobi National Park are extremely companionable, jumping onto the hoods of cars, eager for a handout but the traveller is cautioned to treat them with aloof courtesy. Their mildness is not guaranteed.

There are two rules in the preserves which are stringently adhered to. One is complete quiet. No shrieks of delight, no whooping it up, no blowing of horns *ever*, and two: no alighting from the cars.

The animals accept the automobiles with indifference since, in recent years, they have suffered no harm from them and the scent of gasoline and tires is the spectators' friend, deadening his own scent and arousing no suspicion in the game. This system is, one may say, an advancement over the horrifying era when a group of hunters machine-gunned a herd of rare antelope from a Land Rover leaving dead and agonizing animals over hundreds of yards of bush.

We were guided to our first lion by several automobiles all converging on the same place, a shallow ravine filled with stunted trees. Koske manoeuvred skillfully until we had an excellent view of the star attraction, a superb, languorous lioness stretched on a small hillock who blinked sleepily and occasionally swished her tail to the muted delight of her camera-clicking votaries.

There is no doubt that the traffic detracts somewhat from the legend of a wild unsettled land but fortunately it is restricted to the city area. Once fairly embarked on safari it is rare that you see another car or visitor.

TREETOPS: TROOPS OF ELEPHANTS, A BAND OF FUN-LOVING RHINOS.

Like many others we too spent a night at Treetops. Like those others we too had the tourists' fear of a place that might be "touristy" but we were quickly reassured. Treetops is genuine. True, they do pump water into the water hole in the dry season so the animals will not go thirsty, but the water hole itself is completely natural and has been there time out of mind.

(Continued on page 56)

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AFRICAN HOLIDAY

(Continued from page 53)

They sprinkle coarse salt to attract the game and when it grows dark two discreet moons shine down into the clearing from the balcony rather than the sky but that is the extent of artifice. There are no beaters herding the animals through the glades to the shores of the pond for the benefit of visitors. Although every night there is something, no particular game is guaranteed. We were fortunate. We saw waterbuck, wild boar, deer, wart hogs, troops of baboons, and then, as twilight fell, They came. Ears outspread, trunks swinging, the great primeval shapes loomed through the trees; the elephants had arrived. They come on silent feet but they snuffle and snort and occasionally let out a roar which, by the jungle tyro, would readily be accepted as that of a lion.

Treetops is set in the trees supported in part on tall posts or pilings. You clamber up into it by a ladder which, once everyone is aboard, is hauled up and secured. There are two narrow verandahs, one above the other, and a flat roof; and from these vantage points guests watch and photograph the animals who, unaware of their audience, drink from the pool, root for the salt, play, and wrangle. After the elephants, and there were ninety of them, came the rhino. Seven. We felt more than rewarded but we were told that the night before there had been one hundred and fifty elephants and a leopard. A leopard is very rare. On the other hand, a few nights later some friends of ours went, and although they considered it a wonderful experience no elephants showed up at all.

For lion viewing, one goes elsewhere: Amboseli, Tsavo, the Ngorongoro Crater, and the Serengeti National Park, this last extending over 5,500 square miles of northern Tanganyika.

AT OLDUVAI GORGE: A FAMOUS SCIENTIST DIGGING WITH DENTAL TOOLS FOR 1,800,000-YEAR-OLD FOSSILS.

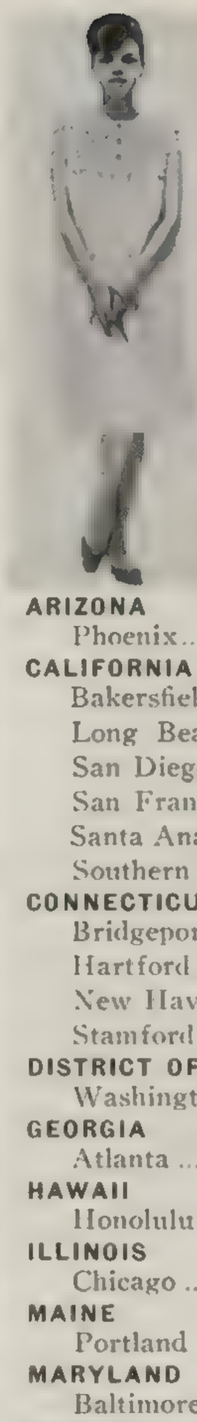
When we arrived in Nairobi, having a couple of letters to the distinguished anthropologist Dr. Louis Leakey who, with his wife, discovered what he termed Zinjanthropus, a fossil skull dating back possibly 1,750,000 years, we asked whether we might be able to meet him but were told he was not there. "Off digging someplace. Bones and such. Anyway," our informants added, "he's a very busy man, never sees anybody." Accepting our disappointment with as good grace as we could we went about our business.

However, in travelling from the Ngorongoro Crater to Serengeti, you must pass through the Olduvai Gorge, the place where the discovery was made. We left the Land Rover to watch some men hacking away at a hillside when presently we saw a group of eight or ten Africans and three white men advancing towards us. The tallest, most vigorous looking of the three, his white hair blowing in the breeze, called out "Good morning." My husband went up to him. "Good morning, sir," he said, "my name is Norton Brown. Dr. Leakey, I presume?" Tradition had been maintained.

It was indeed Dr. Leakey and extremely cordial he proved to be. He took us to the spot where he had discovered the skull. "Man of about eighteen," he said, "that was the average life span in that era. We also found two thousand tools and eight thousand bones. Come along over here." He led us to another place on the hillside. "Here we unearthed the hand of an eleven-year-old child and the foot of a woman. Million eight hundred thousand years old."

Dealing with such unimaginable eons of time one might expect Dr. Leakey to be leisurely, but he speaks with a machine-gun delivery difficult to follow. Yet one tries, for the words tumbling from his lips are gems of knowledge and experience. He told us that the rough digging is done by African labour then, when the men have reached the level in which he is interested, he and his wife and the

(Continued on page 65)



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(Continued from page 56)

young scientists working with him move in and go to work with dental tools and camels' hair brushes. Such is the delicacy and precision required to trace the crumbling skeletons whose bones may have mingled with the dust.

He invited us into camp, a pleasant airy shelter on a hilltop which serves as sitting room, dining room, and study. A kerosene-run refrigerator stands silhouetted against the sky, there are many books including an Oxford Dictionary, boxes and boxes of specimens, and little bunches of white bones dangling from the rafters like strings of garlic. We drank a couple of beers and Dr. Leakey downed lemon squash, drinking as rapidly as he talks.

We met Mrs. Leakey and several of the young scientists who are working with her and her husband. One of the doctors runs a daily clinic and that morning there were about twenty Masai—men, women, and children—to whom he was administering. My husband was curious about their ailments. "Mostly eyes," Dr. Leakey said. "The smoke in their huts is frightful, no chimneys. Then, too, they have a belief that if they shoo away the flies that light on their faces their cattle will stray, so they never brush them off." Each to his own custom, I suppose, but it struck us as rather unsanitary. Not to mention uncomfortable!

SERENGETI: A THATCHED HOTEL-HUT; WILD BEASTS ROAMING THE FLOOR OF NGORONGORO CRATER.

I went into one of the Masai huts in a deserted village. As they are only about five feet high I had to stoop to enter and once inside you can only squat, sit, or lie down. Made of mud, they are upheld within by a small forest of thin, short saplings through which the resident must squirm if he desires to move about. It was interesting but, if I'm going to be viewing abandoned dwellings, I prefer the Châteaux of the Loire.

Our lodgings at Seronera Lodge in Serengeti, although primitive too, were infinitely more practical and comfortable. We had a small round white-washed hut, a rondavel, with a pointed thatch roof, but there was a lean-to bathroom with toilet and wash basin and running water, although no tub.

Because the best time to observe the animals is the late afternoon and very early morning, we were usually under way by seven or eight A.M. at the latest. At the Ngorongoro Crater we breakfasted and dined before an open fire in our small cottage. This was a real pleasure for while the animals roam the crater floor, the rim, where the lodge is situated, is at 7,800 feet and the mornings and evenings are nippy, the fog pervasive.

To a few of the camps you take your own cook and provisions. It doesn't matter what you bring, it will be destroyed in the preparation. Just fold a stiff upper lip over what is set before you. The doctor and I found that a little red wine did wonders to perk up the flaccid results of our Wamuti's efforts in the kitchen. He was a gentle, obliging fellow and we liked him, it was just that his talents lay elsewhere.

I do not condemn the British for their political and administrative shortcomings. The bad and unjust things they have done have been counterbalanced by the great good that has accrued to many countries under their colonization. What I can not forgive is the fact that, generation after generation, they have gone clattering up and down the curve of the world imposing their fearful eating habits on the hapless natives of Asia and Africa who, in turn, perpetrate them on today's defenseless visitor. Brussels sprouts, the Joint and Shape are now as indigenous to those exotic lands as they are to Birmingham. In a country teeming with game and fowl every sandwich made up for you by the hotels or lodges to take on the day's journey is composed of pork or ham. The odd thing was we never saw a pig the entire

(Continued on page 66)



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time we were there. They must have secret herds.

But if secret from the traveller, they would be an open book to the wardens. Their intimate acquaintanceship with seemingly every animal in the largest herd is extraordinary. Jack Hilton of Kenya, for instance, had asked us to bring him back news of a sick rhino in Amboseli. While we were in Serengeti, Gordon Harvey, the pleasant and able game warden there, apparently missed a few friends and sensing in his bones that there might be dirty work afoot, was taking a group of his African assistants and going for several days to the extreme boundaries of the plain in search of poachers. The laws are strict. If African scouts find their own people poaching, they shoot first and question afterwards.

Since, however, there comes a time when the population explosion threatens the animal kingdom with extinction just as it does the human, what is euphemistically described as "cropping" the herds is permitted and money from the hunting licenses goes to help maintain the parks. Also, the Africans themselves are being encouraged to shoot certain animals whose numbers become excessive and to bring the carcasses to the authorities who will pay a bonus, thus discouraging illegal and brutal slaughter.

Whether it is already or will shortly become "too late" to see the free roaming herds I do not know. While I doubt that the African rank and file are aware of the enormous appeal the animals hold for travellers, the politicians appear to be more alert.

It is a vast land and many areas are of haunting beauty, but one does not go to view art or architecture or to absorb history or to live a beguiling, leisurely life. There are those who go for political or humane reasons—missionaries or Peace Corps volunteers—but the average tourist goes for one reason only: the animals. And it is average tourist money that is needed and welcome in countries facing independence in a largely bankrupt condition. The politicians I think will tend to encourage preservation of the animals for money if not for love.

The theory that the native Africans must kill them for protein is a myth. They have enormous herds of cattle and goats which would nourish them handsomely but which they do not slaughter since they use them as currency to buy wives. We do not eat our money either but paper and silver lack vitamins. The Africans don't appreciate their luck.

We had been, to some extent, prepared for the animals; we had not anticipated the beauty and incredible variety of African birds. The ones we saw ranged from the saddle-billed stork, reminiscent of a child's wooden toy, through the chilling vultures, the comical secretary bird with his diplomatic grey and black stripes and eagles with sleek white heads and breasts to such small fry as sociable weavers, fastidious green and yellow bee eaters, the scarlet black-winged bishops, and the super starlings who, on flashing wing, glitter like bouquets of emeralds and sapphires.

THE JOY ADAMSON CAMP: A TENT, MARTINIS, A LARGE LION IN THE RAIN.

Apparently it never rains in the Serengeti Plain in June but we fixed that. While we were there, there were two or three short-lived deluges in the course of one of which we were driven by Jan Allen, who runs Seronera, to have cocktails with George and Joy Adamson of Elsa fame. They were in their own camp under canvas two or three miles from the Lodge.

Jan picked us up in his Land Rover and we went slithering and sliding, at times skidding to a stall, along the river of mud that the day before had been the dusty track. At one point along the way he said casually, "That's where the European was eaten by a lion last year." "Ah?" we murmured politely, "you don't say." After what seemed forever but probably was no more than twenty minutes we saw a light flickering and in a moment drew up in front of two tents. The Adamsons came forward through the driving rain to welcome us and we scurried to shelter. The tent was small, accommodating only a camp bed, a wooden table, and three canvas chairs. A kerosene lantern was attached to a hook on one pole and on another hung a canvas toilet kit with a narrow shelf at the bottom. On the shelf in a round silver frame was a photograph of Elsa, the Adamsons' famous and beloved lioness.

On the table were three gin bottles, one with Scotch, one with gin, and one with Martinis. No ice but they were welcome after our damp drive. We sat within three walls, the fourth flap of the tent was raised, talking about Africa and The Elsa Fund which our hosts have established to help in transporting wild game from areas threatened by encroachment.

Presently Jan Allen glanced outside. "George," he said in the tone of one commenting on a neighbour's recurrent cat, "there's one of those lions again."

The doctor and I each gave a slight start and peered into the blackness. There, sure enough, in the pelting rain stood a large lion not ten feet away. George sighed, "I know," he said, "they come all the time. Last night there were four."

"Wh . . wh . . what did you do?" I asked.

"What could I do? They were playing with my water canteen. It was a big one and brand-new. I'd hung it on a rope between those two trees there but they batted it around till they destroyed it. I shone my torch on them and pounded on the table but they wouldn't go away till they were good and ready. They were young of course," he added fondly.

"Of course," I said, but my throat felt dry and the doctor, I noticed, took another swallow of his drink. The lion still stood

(Continued on page 69)

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(Continued from page 66)

there. A few minutes later he sat down.

Mrs. Adamson is a rapid talker, as fast as Dr. Leakey and Austrian to boot, with a pronounced accent, so it isn't easy to keep up with her. Not only did she not pause for breath but sitting with her back to the lion she never even turned around. Mr. Allen, who is Norwegian, seemed absorbed in his drink. Mr. Adamson, who is English, with bright-blue eyes, reached out to replenish it. My husband and I are Americans. Not wishing to let down the side we tried to tear our eyes from the visitor and at least appear to be listening to our hostess even if we weren't tossing in any witticisms of our own. Unhappily, Mr. Allen's earlier remark about the European lay embedded in my mind like a pebble in a shoe. After a while thinking, I suppose, What the hell, if they aren't going to offer me a drink, the lion got up and sauntered off.

At a later point in the conversation Mrs. Adamson told us that she tries to answer every fan letter she has received—and there have been thousands—about *Born Free* and *Living Free*. "It's a frightful job without a secretary," she went on, "but so few of them seem able to accommodate to this life." The Help situation is bad all over.

INCIDENTAL INTELLIGENCE

Books which sparked our interest in Africa:

No Room in the Ark
by Alan Moorehead
Born Free
by Joy Adamson
Living Free
by Joy Adamson
Serengeti Shall Not Die
by Bernhard Grzimek
African Giant
by Stuart Cloete
African Genesis
by Robert Ardrey
The African Kaleidoscope
by Pieter Lessing

How to go. There are, of course, many ways to get to East Africa but one of the most satisfactory and enjoyable is to fly Air France. New York to Paris, Cairo, Nairobi. Flying time: 15 hours, 40 minutes.

Nairobi. Most travellers stay at the New Stanley Hotel which, while not luxurious, is clean, comfortable and efficiently run. The food in the Grill Room is quite good. For some mysterious reason, since it must all come from the same kitchen, the food in the dining room, like that of all of East Africa unhappily, is discouraging.

The city itself still has something of a frontier town atmosphere. There are broad streets and flat UN-like modern buildings jostled by rusty corrugated iron roofs. The attractive residential areas are the nearby suburbs. The Indian population is heavy. Indians are the country's merchants, banks are heavily staffed by them and they do a great proportion of all clerical work.

Although the capital of Kenya, Nairobi is a young city. Art museums, picture galleries, opera, and concert halls are still to come, as are theatres, although the Donovan Maule Theatre Club, with casts part amateur and part professional, puts on some interesting productions. One or two new restaurants. notably Chez Joseph and Topaz, are trying hard to raise the culinary standards.

Beauty Shops. The hairdressers are poor, despite the fact that several of them are Italian. and manicurists are virtually nonexistent. The woman who finds one cherishes her with the jealous passion a New Yorker reserves for a fine cook.

Shops. Of small-town caliber with the exception of a few specialty shops that offer objects and accessories made from hides and fur, which are well styled and often quite elegant. Often quite expensive too.

Clothes. Ahamed's is the place to go for safari gear although you may find more choice at Abercrombie & Fitch in New York. We had most of what we needed and bought only a couple of jackets—professional looking

(Continued on page 72)



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you are
a Woman...

you are many things to a man...mother, daughter, sister, friend. And also, this primeval woman who creates for him a world of tender privacy, where the only occupant is you. It is this woman in you who will wear Maja perfume by Myrurgia.
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The easy summer shift: Irish linen in beige vertically marked in black. Designed by Marie McCarthy. Bonwit Teller, New York; Black's, Birmingham; Balliet's, Oklahoma City.

LARRY ALDRICH

BEAUTY CHECKOUT

What cosmetic would you take to a desert isle?

That question was asked in a sort of hugger-mugger survey taken recently by Neiman-Marcus, who wanted to know what single beauty preparation was most adored by its customers and salespeople. The preponderant answer wasn't—would you believe it—lipstick. "Moisturizers," instead came the cry of something like seventy percent of the askees—a fact particularly surprising when you consider how recently the moisturizing idea was coined. Appreciative as women are of their moisturizers, we wonder how many of them know this: there are basically *two* moisturizers, and *neither* duplicates the work of the other. One is meant to be worn under a make-up foundation and is labelled to that effect; the other is meant to plump up skin all through the night. . . . Which reminds us: whenever we hear of a woman who voted for Warren G. Harding but looks like a débutante, we do not travel in our mind's eye to mysterious clinics in Switzerland: we brood over moisturizers. (Could it be . . . no, no, we know better . . . could it *possibly* be that she drinks the stuff?)

Beauty traps in travel—further discussion

On page 140, we had our choice: talk all night or have a picture. We chose the latter, but mean to talk up a few points anyway. One: if you're travelling on a plane, you'll be doing your circulation a favour if you wear the unfettering pantie-stockings. Two: if you want to arrive with a fresh face, carry with you the thin pure-linen papery squares called Face Savers and use a sheet of same unfailingly before you re-powder. Three: to re-powder, use loose powder and a fat little velours puff; the Natone Corporation, in Los Angeles, makes a remarkable little ivory-coloured plastic powder box with air-tight entries and spillproof exits for loose powder, and sells this holder with its own powder scoop for filling. The name is Carrie. Four: if lipstick tends to parch or feather on your mouth (tends? it does or it doesn't, no tendy weasel-word for it), you possibly haven't quite found your lipstick. Some lipsticks look soft and creamy on the mouth but have dyes that parch the lips (the Pure Food and Drugs gentlemen Hate That); some lipsticks seem hard but are formulated of dyes to which even a three-generations nanny couldn't object. Many lipstick formulae are being overhauled . . . but many a lipstick-application-method *needs* overhauling, too. Do you: use a foundation first? Then powder? Then draw a neat outline with a lip pencil? Then lipstick, blot, lipstick? If so, your mouth will travel.

The perfectly rested eye—ready for travel

The most spectacularly results-getting eyepads we've seen lately are those made by Jaquet. They come individually wrapped; inside the wrapping are herb-filled goggles of soft cloth to dampen and apply. Each pair can be re-used several times: each time they're used (twenty minutes at a clip is the recommendation) they seem to lessen swelling and increase clarity. We're naturally quite aware of the value of shut-eye in eye care, but we do think these offer something very soothing besides.

The perfectly set eye—set to stay set

This is how to make eye make-up last all day. Use make-up foundation everywhere except on your eyebrows. Powder well. Powder particularly well directly under your eyes (to do this, look upward; touch loose powder into the skin with the pad of a finger). Take a soft blue eye-pencil and outline the entire eye inside the lower lash line; in a few blinks, some of the blue will have transferred itself to the upper lash line and completed this step's intention, which is to make eye whites seem whiter. Next, put on your colour eye shadow (the best colour now, taupy grey-black) and delineate above with a dry cake-powder eye shadow applied with an angled brush. Then comes eyeliner—the idea of which, by the way, is generally misunderstood: eyeliner is used to make eyelashes appear longer by "setting" the lashes deeper. Don't hang out flags at each end; over-extension is dead. Mascara is last. To mascara properly, brush down once from above, then brush up, pause (this separates lashes), and touch your lashes to a powdery powder puff while mascara's still damp. Repeat mascara steps again. This is how that cosmetic marvel, Evelyn Marshall, does it.

Barbizon uses this Spandex Diamond





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AFRICAN HOLIDAY

(Continued from page 69)

ones with the big pockets—and hats. *Not* sola topee. The few on the shelves were gathering dust. In Africa, the sola topee is definitely old hat.

The chief thing to bear in mind about safari clothes is that they be comfortable, practical, and inconspicuous. Greys and browns, mustards and olive drabs are best since they blend with the landscape and do not attract the animals' attention. And even if the animals don't care two roars whether you are clothed in sky-blue or burning orange, monotone colours are best in the bush for the dust of Africa is formidable, penetrating and permeating the creases of one's clothing as well as one's hair, ears, and teeth. Scarfs to wrap around your hair are essential. Also, depending to some extent naturally on the time of year of the visit, I should say that three layers of clothing are desirable. East Africa is the country of the great peel. The central plateau is high so that even when passing constantly back and forth across the equator it is possible to feel chilly. In the early morning a thick sweater is a real comfort. As the day warms you will want to discard it but can still do with a lightweight woollie. At noon, when the sun rides high, a shirt or blouse is enough.

In the cities, although some of the costumes are as weird as those seen along Fifth Avenue on a hot summer's day, well-dressed women eschew slacks and shorts and halters and wear simple dresses, suits, or sweaters and skirts.

Safaris. Although the traditional safari under canvas is probably more adventurous, it is expensive. Hiring a Land Rover as we did with a driver-guide and, part of the time, a cook, and staying in the lodge accommodations of the great game preserves is fun and economically more feasible. Furthermore, although some of the lodges have limited supplies of running water and electricity, the primitive flavour is by no means obliterated.

In the Seronera Lodge on the Serengeti Plains, the lions wander in the moonlight between the rondavels and at Murchison Falls in Uganda the hippos climb out of the Nile and up the hillside to graze under your windows.

If, however, a safari under canvas is your dream, Ker and Downey, one of the most reputable and probably the best known safari outfit in East Africa, can accommodate you.

Their prices start at $3,500 for thirty days if there is one client and one professional hunter (the term white hunter, like the sola topee, is out). With one hunter and two clients, one shooting, the amount is $4,088. The bigger the party, the greater the cost. License fees are extra. A photographic safari with no shooting, while minus the license fees, is nearly as much since even with gun bearers and skinners omitted, the tenting equipment and service are the same.

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Editor's favorite: the underplayed look

Authoritative. Exciting. And bone-simple. Played to the essentials. Of line. Of color. Of fabric, with new brilliance of texture, new presence. The woman who gravitates to this look as surely as centrifugal force will find extra entrancements. The pure shape-staying-ness of her clothes, the new vivacity in knits. What it adds up to: the *joy* of being herself.

The dazzle here: color, in double nuances of 'Dacron'®

The patio costume, poured in pink over attar of roses. The whole liquid look in broadcloth of 65% "Dacron"*, 35% cotton. Fullness endlessly shirred, under a skim-fitted top. By Toni Owen. Overblouse, about $10. Skirt with Romany scarf, about $25. At Dayton's, Minneapolis; B. Altman & Co., New York and branches; The Blum Store, Philadelphia; Frost Bros., San Antonio; Julius Garfinckel, Washington. Necklace, Lilly Daché. Coiffure by Caruso.

*Du Pont's registered trademark.

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RICHARD AVEDON



Left: Black, with hints of mocha, in a magnificent new seersucker with a pure town polish about it. Irrepressibly fresh in 80% "Dacron"*, 20% cotton, the skirt measurably flared, the neckline open. By Nantucket Naturals. About $30. At Carson PirieScott&Co., Chicago; Bonwit Teller, New York; Julius Garfinckel, Washington; I. Magnin & Co., West Coast; Montaldo's, all stores. Hat by Halston of Bergdorf Goodman.

The underplayed blacks: cool, urbane in 'Dacron'.*

Opposite: Knitted black, new and faintly lustrous in 100% "Dacron", with firm ideas about shape. Flat, ribbed and deeply squared in back. By Kimberly. About $60. At Neiman-Marcus, Dallas & Houston; Bergdorf Goodman, N. Y.; I. Magnin & Co., West Coast; Marshall Field & Co., Chicago. Cartwheel hat by Emme.

*Du Pont's registered trademark.

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DU PONT

RICHARD AVEDON



Subtle cling: the powdery knit of 'Antron'®

Beautiful revival, the bouclé knit, news now in 100% "Antron"*. Textured like needlepoint, slightly luminous. The fit is where *you* shape it. Easy, uncontrived. One long stroke of palest blue, with an ingenue bib that removes for worldlier moments. By Lawrence Couture Knit. About $25. At Lazarus, Columbus; Sakowitz, Houston; J. W. Robinson Co., Los Angeles; Lord & Taylor, New York and branches; Frederick & Nelson, Seattle. Winged organdie turban by Lilly Daché. Coiffure by Caruso.

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RICHARD AVEDON





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The only make-up containing "Lumium," a discovery of Germaine Monteil
which reflects light instead of absorbing it, to give your make-up
the very glow of life. "Superglow" is made in a wide range
of shades. One of them was designed for you.

Germaine Monteil

APRIL 1, 1963

VOGUE'S EYE VIEW: THE FASHION TO HAVE RIGHT NOW

What to have is the best of both fashion worlds. And from Europe and America that message sums up as follows: Settle for nothing less than top-notch tailoring—it's this era's fashion-signature, as vital to a Honan dress as it is to a twill topcoat. . . . Have white: a smooth white melton coat over a pure white crêpe dress; wear it late day with ivory kidskin gloves. Surprise a two-piece white shirtdress of deeply embossed cotton with a pair of bright yellow gloves. Under a crimson twill coat, wear a white wool jersey dress—a dress made with vertical seams of shaped sections, and not a dart anywhere. . . . Have the thinnest straw hat, with the widest, slightly rolled-back brim. Have it in a pale clear-sky blue for a magenta linen dress; in biscuit-beige for a silk suit of mauvy pink, in Bougainvillaea-purple for a lacquer-red linen shirtdress. . . . Have a waistcoat: in ginger wool, in palest mink, in pitch-black broadtail—marvellous over shirt-cuffed sleeves, or over no sleeves at all. . . . Have a pale, polished Panama straw handbag to wear with almost every delicious colour around now: café au lait, pale-blue linen, jade green, nubbly navy-blue worsted, pale-grey piqué. Excellent, too, for the beige silk suit at right. This, by Handmacher; about $75. Bloomingdale's; Halle Bros.; Famous-Barr; Carroll's, Idaho. Hat: Christian Dior-New York. Clothes here, and on the next twelve pages, photographed at Lincoln Center's Philharmonic Hall, dominated by the metal shimmer of Lippold's airy "Orpheus and Apollo."

BRUCE DAVIDSON



Clothes to have right now

BRUCE DAVIDSON

WHITE BARENESS, RAZOR-SHARP. Leading off here, a roundup of looks in good [illegible] looks that are big, and what's big about them. Important part of these good looks: the [illegible] straw-weaves, crêpes, cloqués, linens. All, photographed against glass-bound angles of Philharmonic Hall, first-born of the cluster of Lincoln Center buildings. The look opposite, a brown and white linen dress, brown linen jacket. The news: the way the white goes—bias-cut top, slashed to a deep V. More white goes to the broad straw scoop. Larry Aldrich suit of Moreau linen; about $145. Saks Fifth Avenue; Woolf Brothers; Sakowitz; Frederick & Nelson. Hat by Halston; made to order at Bergdorf Goodman. The sculpture, by Lippold, shimmering in the light: a form representing Orpheus and Apollo—the gods of music and poetry; this, made of 190 pieces of polished metal, each suspended independently on wires.

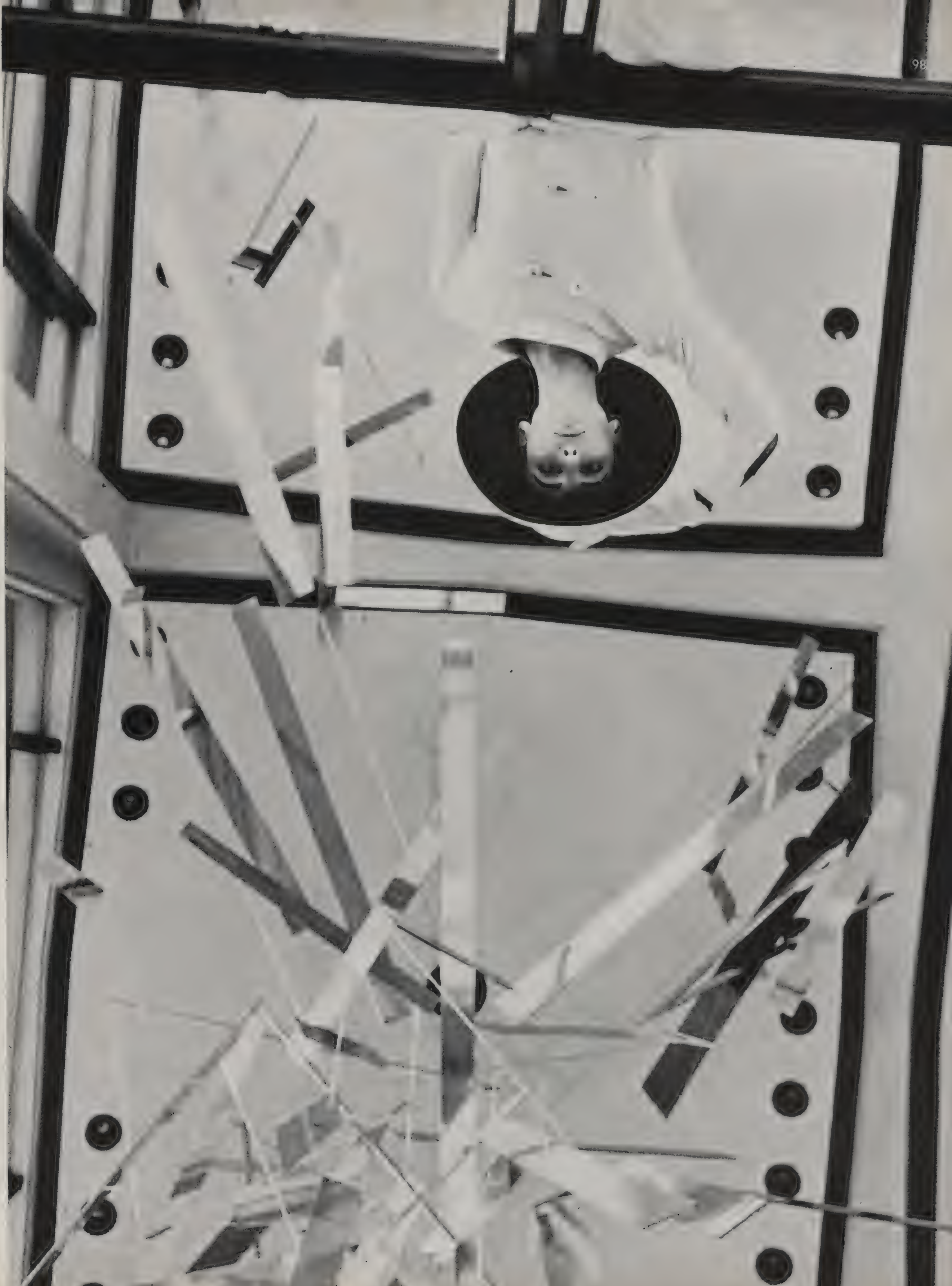


SHIRTY SUIT, A SMATTERING OF DOTS. Grey tweed, above, with another view of Lippold's light-struck metal sculpture—a suit of cotton with a little silk and rayon included, with a short jacket, skirt with free-fall panel at the front. Surprise: the dotted silk, shaped like a Flemish hat. Suit by Ilie Wacs, of Herbert Meyer fabric; about $145. Lord & Taylor: Neiman-Marcus; Joseph Magnin. Hat by Christian Dior-New York. SILK SUIT, DOTS TAKING OVER. As of this look, opposite, they're 50c-size, black on white, rung up on a straight jacket and very full skirt that flutters in folds (the more dots, the more news now). The overblouse, black linen at its simplest, belted in leather. By Herbert Sondheim, of Jacques Maisch silk; about $185. At Saks Fifth Avenue; Rich's; Halle Bros.; L. S. Ayres. Dawnelle kidskin gloves. Hat by Miss Alice.

Right now: cool tweed, the dot explosion

BRUCE DAVIDSON





WHITE SILK CRÊPE—one of the biggest things going now—in a dress, left, with rimmed neck, a beautiful hang. Another point to note now: the double row of buttons—an idea that was never better than it is right now. White bali hat. Both by Galanos. Lord & Taylor; Neiman-Marcus; I. Magnin. Both pages: Meyers Make gloves.

SHAPE-HOLDING JERSEY in black wool, with the spunk and body (two words that don't usually apply to jersey) to become a dress with clipped, precise tailoring. This, low-cut, also double-breasted. Black and white turban. Both by Galanos; dress of Racine wool. At Bonwit Teller; Nan Duskin; I. Magnin.

Right now: white, black

BRUCE DAVIDSON





BLACK COAT, TEST-TUBE QUILTING—A full yoke-backed shape, at left, gathered to a deep pointed yoke, with a slick wet-seal look to its fabric, which is the news here—a synthetic mixture, pressed to a quilted look that's puffed, puckered. (This process also gives some stiffening, for holding a well-cut shape.) By David Kidd for Jablow, of rayon and Du Pont nylon; about $125 at Bonwit Teller; Woodward & Lothrop; Neiman-Marcus. The bronze sculpture looking down from its high stone base here: the Tragic Mask of Beethoven, by Antoine Bourdelle. WHITE COAT, A BELTED PLEAT, above, with this kind of news—a classic back belt holding a deep box pleat that continues above it. The front, buttoned in a single line. All, white nubbed wool; and right, right now, for all the goings, comings, and stayings of the next seasons' coat demands. By La Vigna; about $70 at Best & Co.; Julius Garfinckel; Montaldo's. The large bali hat, folded back at the front, by Emme.

Right now: coats—quilted, pleated

BRUCE DAVIDSON

WAISTCOAT SUIT, this page, with two other flashes —straw-woven fabric, a melding of white, beige, cocoa. White linen blouse. Beige waistcoat, cocoa-brown skirt, both of Staron's Barbacane of Fibranne. By Bill Blass for Maurice Rentner. About $190 at Bonwit Teller; Hutzler's; Montaldo's; Dayton's. Hat by Chanda.

SLIGHTLY CAPPED SLEEVES —a line that looks newer now than unswerving sleevelessness—in a straw-weave dress, opposite, cocoa-coloured. Tonality here: a beige chiffon scarf. By Adele Simpson, of Staron's Barbacane of Fibranne. About $110 at Saks Fifth Avenue; Julius Garfinckel; Rich's; Dayton's. Hat by Emme. On both pages: gloves by Fuchs.

Right now: straw weaves

BRUCE DAVIDSON




BRUCE DAVIDSON

BLACK-ON-WHITE DOTTED PIQUÉ SUIT with its head, here, in the acoustical clouds of Philharmonic Hall. A lot of news is channelled into this look—the black and white idea, with white playing the leading part; the crisp Nabisco texture of piqué, a fabric that's getting bigger all the time now—nothing else makes more whiteness, or more shape, for spring and summer. The big black bow above the waist loops around a dotty flower. The jacket here, a little on the short side, over an eased skirt. Suit by Laird Knox, of Italian cotton piqué; about $125 at Bergdorf Goodman; Harzfeld's; I. Magnin. Wide bali hat: Miss Alice.

Right now: piqué with new fashion power

"WOMEN &

EDITOR'S NOTE: *Albert E. Schwabacher, Jr., is an attractive, amusing man with definite ideas about the ways of women and money. A partner in the famous San Francisco investment banking company, Schwabacher & Company, he likes trout fishing, golf, the San Francisco Giants, and travelling. Part of his world travels came during World War II when he joined the Army as a Private and left as a Major. (He is married and has two children.) His views on Women-Money will be part of a McGraw-Hill book,* Man and Civilization: The Potential of Woman, *to be edited by two important members of the University of California Medical Center, Dr. Seymour M. Farber and Dr. Roger H. L. Wilson.*

BY ALBERT E. SCHWABACHER, JR.

A great many statisticians, economists, and miscellaneous writers and speakers have come forward in the last couple of years to proclaim that women are on the verge of taking over our economy. Very often these announcements sound like a call to the colours, because there is a message attached to them; men are supposed to rise up and do something about this economic development. On the one hand, we are invited to rally around the last preserve of male independence. On the other, we are urged to join a program for national economic reform that sounds at times like Moral Re-Armament. It is implied that this new force in Wall Street is either made up of unregenerate moms who have done in their husbands and are looking for new worlds to conquer, or an entirely new species of human being—a kind of cross between a Den Mother and a Cash McCall—who is nevertheless unmistakably female.

For the moment I am not disposed to argue with either point of view. However, it is perhaps well to remind ourselves that the relationship of women to property has always presented a kind of puzzle. Manifestly, years of devotion as wife and mother should count for something; a widow should have some sort of claim upon the property of her late husband, and a daughter should not be unduly discriminated against because of her sex. But our ancestors always felt that the control of property was a serious affair.

The solution that the Middle Ages found for this real dilemma has always impressed me. According to mediaeval law, when there were no male heirs, widows and daughters had a right to inherit the property of their late husbands or fathers. But their feudal superior, the king or other liege lord, had a right to insure sound management procedures. He was entitled to select a custodian whom the widow or daughter had to marry. This is an example, perhaps, of male callousness. . . . In matriarchies, however, where the management of property is a female prerogative, a husband, upon the death of his wife, is frequently packed unceremoniously off to his mother with little more than the clothes on his back. And that is an example of female callousness. The mediaeval procedure manifests a kind of imagination that we need today. The requirements of both sides were met. The Middle Ages did not deprive either party of its rights; it added to make things come out—it added that hulking baron.

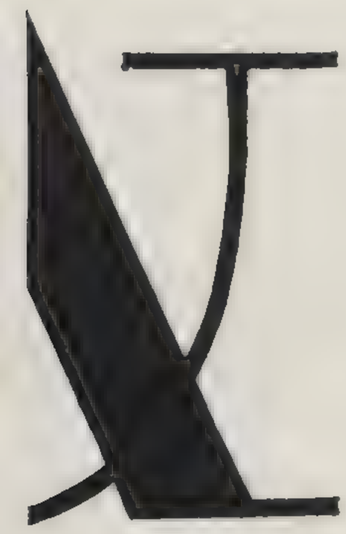
Our problem today is not enough barons. While men continue to be born at about the same rate as women, they do not have the staying power. And the situation vis-à-vis barons and heiresses looks as though it will get much worse. In 1940 there were five hundred thousand more women than men in this country; in 1950, one million; in 1960 two and one-half million. The number of women in excess of men has increased five times in a period in which the population has not quite doubled. Looked at in another way, the life expectancy of women has increased by twelve and one-half years in the last three decades while the life span of men has been lengthened about eight years. This is the price we pay for medical progress, and while I do not for a moment suppose that those engaged in such research are plotting against the male, I do think that they have manifested a lack of foresight and prudence which would be intolerable in the investment business.

A cynical friend has observed that the highest skyscraper on the most prominent hill in any town in the United States is sure to be owned by a widow; by a charming lady whose husband worked himself to death becoming wealthy, and who at the moment of her husband's death came into the secret of immortality—"Be a rich widow!" The fact is, a woman marries earlier and dies later, and hence will probably outlive her husband about ten years. I suspect that among the more prosperous classes men are apt to marry even later than in other classes, and die even sooner. This would account for the myth that rich widows are immortal.

In any case, it is this disparity that is chiefly responsible for the accumulation of wealth in the hands of women. There are, of course, other reasons. More women work today, and hence more women save. But since their total income from wages has been estimated at fifty billion in a six hundred billion dollar economy, this saving is inconsiderable in terms of the whole property of the nation. Tax laws encouraging joint property possession and various kinds of trusts have contributed to the apparent wealth of women.

How much wealth do women, in fact, own? I have seen estimates running as high as seventy percent. The figures at my disposal are no more conclusive than those available to

"MONEY"



alarmists, but the figures suggest that women own about half the personal property—the stocks and bonds and so forth—in the United States; and perhaps a smaller percentage of the real estate, although about real estate everyone is guessing.

All this makes women sound like a collection of old socks filled with dollar bills—but the relationship of women to money is not clear. In our present economy it is possible to own a lot of wealth, receive regular income, and enjoy any increase in the capital that may accrue, and still have very little or nothing to say about its management. To what degree women merely own property, and to what degree they both own and control, is a vital distinction. Where there is ownership without control, it is as though the husband or other benefactor merely arranged with the economy at large to pay a certain pension to his widow or other heir for a certain specified time. Neither the economy nor the heiress need be affected by the arrangement.

The fact is, a great deal of wealth which is said to "repose" in women is only beneficially owned by them, or is otherwise held by or under the management of men for the protection of women. A lot of this wealth represents insurance policies where the beneficiary has no current control. Another substantial portion of it certainly is in trust funds. The widow may have some voice in the management of these funds, but almost always a male trustee is provided who has at least equal legal authority and even more practical authority. Even where property is owned outright by women, it is frequently in fact managed by professional managers or their brokers. The male in this instance is clearly the modern version of the mediaeval baron. In my experience, brokers seldom have the figure for this rôle, but perhaps there are other compensations.

A good deal more than half of the wealth that women own is actually managed for them by someone else. My own guess is that they actually control not more than fifteen or twenty percent of our total national wealth. If women were so inclined, of course, this percentage could be substantially increased. Let us concern ourselves merely with this twenty percent. Obviously, this constitutes neither a national emergency nor a national opportunity. However, this amount of wealth is certainly large enough to be worth our attention, both from the standpoint of the economy, and because of its psychological consequences upon the women that have undertaken its management.

How do women investors, in fact, manage their money? Does the way in which women at present manage money suggest that money management is an appropriate feminine activity? I do not know what the nature of women, as distinct from men, is. I do not even know what the potential of women is. I do not know how much typically feminine behaviour is innate, how much is due to their ordinary rôle as wife and mother, and how much is merely a response to masculine demands. I hope that women are fundamentally different from men in significant ways which are not purely biological, but this is perhaps mere wishful thinking. All I can speak of with authority is how women at the present time respond to problems of money management.

It seems to me I can distinguish three basic types of women among my customers. First, there is the charming woman who continually astonishes her broker by her real understanding of money and market. She is both thoroughly feminine and thoroughly knowledgeable in money matters, and these two capacities strangely enough do not interfere with each other. It would be a pleasure to sit across from her at a board of directors' meeting or a breakfast table, or anything in between. In my experience, this sort of woman is rare.

The second type of woman customer is also, happily, rare. This type of woman is intelligent and at times alarmingly informed about matters financial. This competence is achieved at a certain cost. It is not merely that she is less feminine than I find desirable. It is not as though one is dealing with another man. These women are perhaps more shrewd than any man; they are definitely more inflexible and more ruthless. I have always remembered a passage on women written by the poet William Butler Yeats which I read years ago when doing a research paper in college:

"Women, because the main event of their lives has been a giving of themselves and giving birth, hold an opinion as if it were some terrible stone doll. Men take up an opinion lightly and are easily false to it, and when faithful keep the habit of many interests. We still see the world, if we are of strong mind and body, with considerate eyes, but to women opinions become as their children or their sweethearts, and the greater their emotional capacity the more they forget all other things. They grow cruel, as if in defense of lover or child, and all this is done for 'something other than human life.' "

Yeats is too harsh, but we must admit that he points to a kind of development possible to women in the business world. As I have said, this sort of woman in finance is rare. Yet if we are going to urge women to take up the responsibility of the management of their own financial affairs—as many articles in various journals have suggested in the recent past—we must consider the possibility of a certain percentage of them developing in this fashion. Women of this sort are, of course, useful. Would they make fine directors?—Possibly. But across the breakfast table?—No. (Continued next page)

The great majority of women investors fall into a third category. They are often charming and I take them to lunch as often as my wife or good judgment permits. But a discussion of investments with them is frequently unnerving. I find myself putting off business in their company. We discuss the theatre. To put the distinctive characteristics of this sort of woman investor as neutrally as possible, I would have to say that they do not think about investment and money in the same way that I do. Some of my colleagues have suggested, in moments of bitterness, that they do not think about business matters at all. This is not true. They do think. But I do not understand the principles which govern their thinking.

Sally Iselin, in an article in *Harper's* recently, wrote that "most women think that when they spend money, they are saving it." This was an astonishing notion when I first encountered it, but my own research has amply confirmed its truth. It was not too surprising to find that my wife heartily subscribed to Mrs. Iselin's thesis; I have long suspected that principles were at work in this area that I was not about to understand. But my secretary also agreed. Which goes to show that a man's feeling of security around the office is partly an illusion. Mrs. Iselin explained this odd view of women toward the accumulation of money by the average woman's domestic experience. Being accustomed to shop for staples which will always be used ultimately, a bargain in these commodities is a bargain whether they satisfy an immediate need or not. Of course, this attitude readily extends to items they will never need.

The motives that enter into women's management of money are subterranean; they are not to be explained easily. For instance, it is a common experience in investment brokerage houses to receive a call from a woman customer inquiring about a particular stock. Usually it is a sort of diffident inquiry: "What do you think about the stock of the Aunt Sally Candy Company?" Sometimes it is put more forcefully: "Why haven't you bought any stock for me in the Aunt Sally Candy Company?" Discreet inquiry usually establishes the fact that the customer has just had some Aunt Sally Candy and it was swell. The broker must then explain that the company is fortunate to be still in business. It spends too much time making fine candy and not enough time making a return on its stockholders' investments. Its managers are great candymakers but poor money-makers, and hence one ought to enjoy their candy but never buy their stock. But the same woman will be back shortly with another product; the principles of the distinction she finds difficult to grasp.

A new appliance generally leads to the same sort of inquiry. For some women any substantial improvement project around the house can lead to a transformation of her securities portfolio. This is not, long experience has shown, merely naïveté. I have been answering this sort of inquiry by one customer, for over fifteen years. How many times I have explained the difference between a bargain in the stock market and a bargain in a supermarket I do not know.

Of course, it works the other way also. I had a customer a few years ago who insisted that I sell the five hundred shares of Safeway Company stock that she owned. Now, I am very fond of Safeway Company stock, and in my opinion, it was the wrong time to sell. Furthermore, there was a very sizeable capital gains tax to pay. But, finally, we sold for her. A clerk at Safeway had been rude to her.

One frequently hears that women are particularly emotional in financial matters. This seems to me to miss the point. I can become as emotional about financial matters as any woman. The difference is rather that women approach stocks and bonds in a personal way. To buy stock in a company is like a vote of approval, having nothing, or very little, to do with earning capacity. Similarly, to sell a stock is an act of contempt. It is this personal relationship that women are apt to feel toward the stocks they hold which accounts for the frequent observation that widows are often reluctant to sell stock which their husbands purchased. It is not that they develop a sudden respect for his judgment—a respect perhaps never manifested in his lifetime. It is that they liked him in spite of his poor judgment, and are reluctant to break personal ties. A widow told me that since her husband had picked out every one of the stocks that she had inherited, she did not wish to make any changes in her portfolio. This was sentiment at its best, but it was not the loyalty her late husband would have appreciated. The requirements for a married couple are quite different than those of a widow. Furthermore, a widow with the same attitude in the 1920's inheriting certain railroad and utility stocks, might have found the income from her husband's estate inadequate to pay her lodgings in the old ladies' home. Personal attachments in the stock market can be disastrous.

The strange feeling women have for preferred stocks arises from a similar attachment. What self-respecting woman wants *anything* common around if she can buy something preferred? The factor that is most apt to qualify this personal approach to matters financial in the average woman investor is an unshakable conservatism. Women like quality-brand merchandise. They like the bluest of the blue chips.

A part of this affection for blue chips is simply that—affection. Blue chips have the same sort of prestige for women buyers as do preferred stocks. But also, women think about investment in terms of a fixed income. Women like A. T. & T. because they have heard that it has paid a steady $9 dividend since 1922. (It has recently split three for one and now pays $3.60 a share.) They like Standard Oil of California for the same reason. Women seldom manifest any burning interest in price fluctuation or rate of return on their theoretical,

"WOMEN

market-value dollars. If a stock pays five dollars a share when they buy it, five dollars a share is what they expect out of it. They are ordinarily not interested in a stock which might pay erratically six dollars—then four dollars, and perhaps seven, five dollars, even eight eventually. Perhaps the difficulty is that they have only a very hazy notion about the fundamentals of investment, let alone understanding stocks and bonds. In any case, their conservatism is sometimes peculiarly ill-adapted to the stock market.

I must be candid; my dealings with women investors entail, from time to time, a certain amount of professional distress. I frequently find myself engaged in transactions, upon behalf of these clients, that seem to me positively irrational. But the problem can be looked at somewhat differently. *Why* is this attitude toward money wrong? Or to put it another way, why is my own attitude right? These questions take us at least partly out of the realm of investment theory because the answer isn't entirely economic. One of my more traumatic experiences with women investors clearly illustrates this point. Some years ago a pleasant, soft-spoken, elderly woman came to my office to discuss investment. She wasn't sure she was interested, but her children felt that she should talk to someone. It turned out, finally, that my new client had a million and a half dollars in the bank, and that it had been in the bank, drawing three percent *per annum*, for over ten years, ever since the death of her husband. I remember thinking that if she did decide to invest it she would probably present herself at my office carrying a large knitted handbag and count it out in twenty dollar bills. A million and a half dollars in a bank for over ten years! I didn't know where to begin. How much could I tell her? How much would she understand? A million dollars invested in tax-free bonds could easily bring a safe three percent *tax free* return—or double her income from that segment of her savings. Could she grasp this fact? What about conservative, well-run companies whose common stocks had paid uninterrupted dividends for over forty years?

But the years have permitted me to take a more serene view of this incident, and I have learned something from it. Such a sum of money invested in the stock market during that time would have earned perhaps $80,000 a year with very little risk (and would very nearly have doubled itself in the intervening years). It was the idea of this money *not* earning at that rate that troubled me. But in the bank it was already making $45,000 a year; income taxes and charities would surely have consumed a part of the difference. And I wasn't really concerned about the woman's loss of income; I hardly knew her. I felt the way I should imagine a farmer feels when he sees a fallow field. The farmer's feeling would have little to do with considerations of the world's food supply, and my feeling had nothing to do with spendable income. Money ought to be properly invested—because money ought to be properly invested.

Aesthetics is not a term one hears frequently around a broker's office, but investing is a kind of skill, and a good portfolio is a creative act. A good portfolio will, of course, earn money handsomely. But there is more to a good portfolio, in my feeling, than that. I can admire an anonymous portfolio if it accomplishes its objectives economically, if it is nicely balanced—in short, if it has been creatively put together. This creative feeling toward one's occupation is not confined to investment brokers. I have recognized the same sort of feeling toward their work in house painters contemplating the botched work of their predecessors. Any man who knows his business is something of an artist, because he derives some sort of deep and important satisfaction out of the activity itself.

If this is so, a good deal of what has been written about women in business, and particularly about women as investors, is wide of the mark. We have descriptions of husbands training their wives to be good investors. First they teach them how to balance a checkbook, then they turn over the household accounts to them (under close supervision of course). Perhaps then the happy couple might make some "make-believe" investments. Finally—the great day comes—she understands the stock market, and they set off hand in hand for their broker. In my opinion, this has little to do with success in investment.

If we want to make women good investors, if we want them to exercise the degree of control of the nation's business that is presently available to them, we must teach them to be creative in their approach to substantial sums of money. They must be taught to engage in the management of money at least partially for its own sake, and they must be taught to experience the sort of aesthetic pleasure that can accompany such management.

Do we really want to do this on a large scale? If it were only a matter of adding another area of creative possibility for women, training in investment might be very useful. But I am skeptical. Human beings are not capable of being creative in many areas. Creation requires too much sustained attention, for one thing. I think each person has to choose. One of the questions is whether we want to encourage women to be creative in such masculine areas as investment, at the expense of areas in which women are often brilliantly creative.

It seems to me that a primary difference between men and women today lies in their different approaches to human relationships. Women pay great attention to, take great pleasure in, are finally creative about, the specific kind of connection they have with other human beings, and perhaps particularly with men. This is obviously a great part of their difficulty when it comes to investments. But (Continued on page 161)

JMONEY"



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The spurt of activity in Congress where the bill they are feeding on is on education. . . . In Paris, the discovery that every young thing can make a little more money by singing on television and on records, especially the non-singers who have become folk singers, cuddling around guitars as they roll out little light songs. . . . The remarkable art book, *The Eternal Present*, by S. Giedion who mentions quite casually that at one point some of the Futurist painters played with the notion of burning down the Louvre as they felt that vital impulses had been smothered by a misuse of the past.

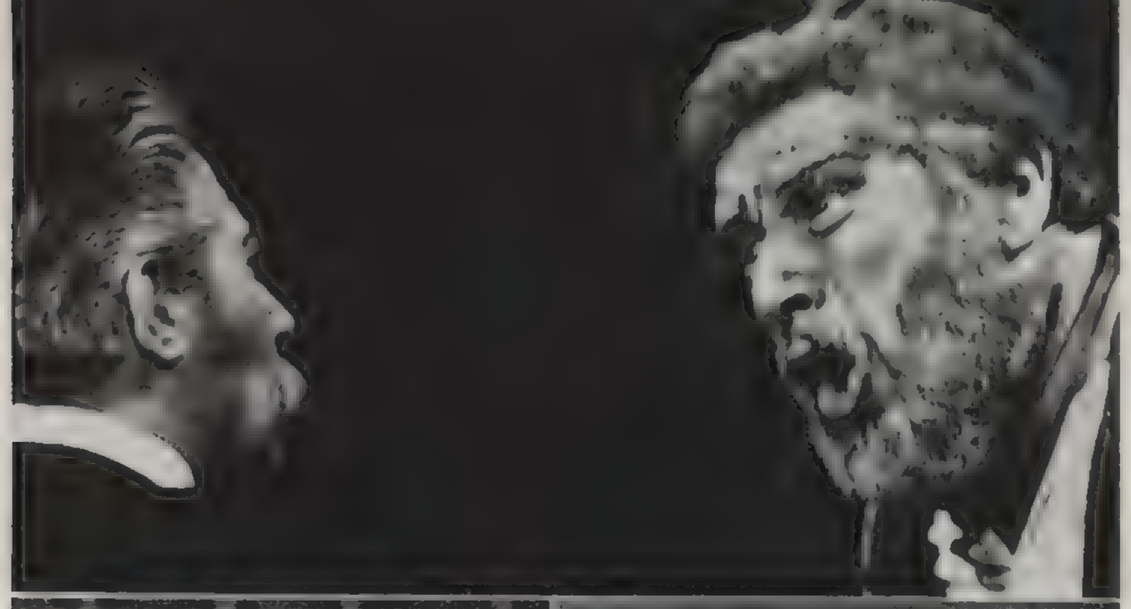
PEOPLE ARE TALKING ABOUT . . . Guided tours on television, with the first the famous one by Mrs. John F. Kennedy who took the public through the White House, the second, Princess Grace and Prince Rainier doing a dull but pretty, empty pitch for Monaco, and the third, Queen Frederika of Greece who will be the mentor on a tour of the Acropolis for a program next September. . . . The insistent rocking revivalist rhythms of the song that goes "Walk right in, sit right down, and Daddy, let your mind roll on." . . . In Paris, the bar and restaurant, Castel, liked by, among others, the French Prime Minister Pompidou, Princess Paola of Belgium, and Melina Mercouri, all of them taken with the orchestra, composed curiously of four plump women, of whom one doubles as a soprano who sings with a certain Yvonne Printemps air.

PEOPLE ARE TALKING ABOUT . . . The London phrase, "on net," which means simply to be on the same network of understanding. . . . The number of businessmen in glass and steel buildings, well-carpeted, who always touch a bit of plaster to avoid the bite of electricity in their offices. . . . The brilliance of the photography in the new movie, *The Trial*, a vast, wandering, unsolved puzzle, pieced out of Kafka's extraordinary novel by Orson Welles, who saw to it that in some scenes the ceiling and the walls seem to curve in on the characters, in other scenes, such as the one in which some nine hundred typists work in what is obviously the Gare d'Orsay, space seems brutally powerful, the whole interspersed with miniature bits acted with great potency by Romy Schneider, the most magnetically sexy of the new actresses.

PEOPLE ARE TALKING ABOUT . . . *The Traitors*, Alan Moorehead's famous book on the why of espionage by such notable physicists as Klaus Fuchs, Allan Nunn May, and Bruno Pontecorvo, all men who gave secret material to the Soviets only because they "believed," which has just been republished. . . . In London, the soup called Cliveden—just yogurt, shrimps, and purée of cucumber and tomato—at The Establishment. . . . The infrequent geysers of physical wit in the new Danny Kaye movie, *The Man From the Diner's Club*. . . . Tennessee Williams who told a television interviewer, who had had the indiscretion to mention some of the horrors in certain Williams' plays: "I am just a sentimental slob."

LAURA BETTI, almost unknown here, is in Italy totally famous, dresses in black, leather jacket, top hat, and plays a nonstop one-woman show on and off stage with such effect that the young say "Laurabetti" as if she were a slightly naughty monument. Shortish, roundish, with splintered blond hair and a face that neither stops clocks nor starts them ticking (she hovers in the last orgy of the movie, *La Dolce Vita*), she invented a voice—strong, driving, with high-clarity enunciation and low-minded innuendoes—and made herself a face with eye-liner shaped like the fins on a 1961 Cadillac or Audrey Hepburn's eyebrows inside out. In 1960 she opened her own revue, *Giro a vuoto* (*Empty Turn*) in Milan, putting witty, topical songs into perpetual motion on a peeled stage. That did it. This year a third version of *Empty Turn* filled houses. Young girls listen to her records behind closed doors. Smart women remember they saw her When. Television audiences watch her singing, sometimes with a black Labrador retriever. Italian and French news photographers trail her. If the fastest way to the limelight is to jump in the lamp, it's only a matter of time before Laura Betti jumps to this country: she speaks English like a second-generation native. An Italian, forgiving her self-pushing ploys, said, "Why get at success in silence when you can get at it in fracas?"

LEOMBRUNO-BODI



PAUL ROGERS and PETER USTINOV (left) in *Photo Finish*. Wearing a Brillo-grey beard, Peter Ustinov who wrote this amusing, bitter, serious comedy gives himself the pleasure of playing a writer at eighty who meets himself at sixty, forty, and twenty, plus an encounter with his own father, played superbly by Rogers who keeps giving a great Edwardian whuff. Ustinov, in addition to lack of discipline in cutting his play, provides a handbook of Baroque gestures right for any actor doing an old, strong, sick man.



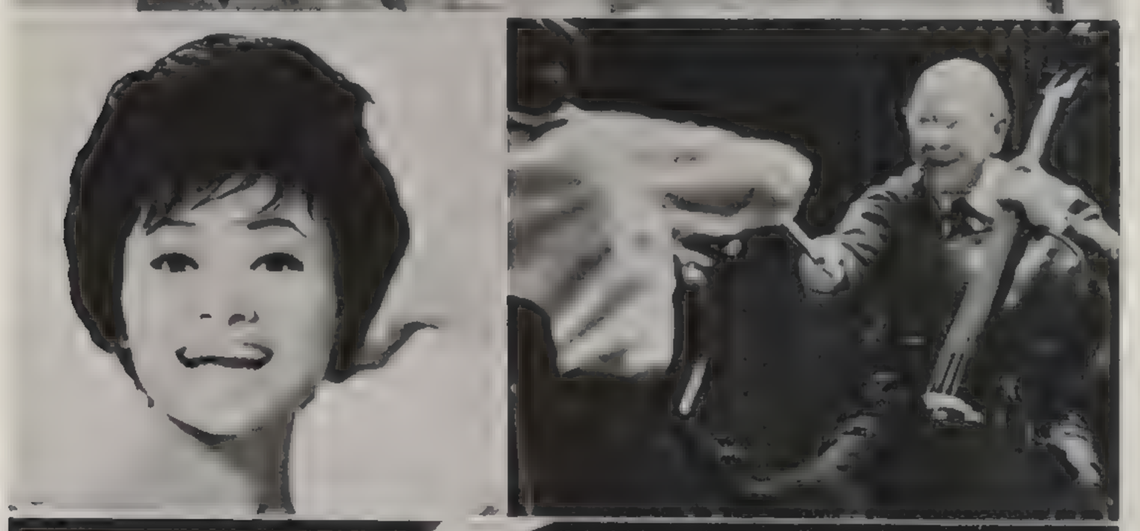
ANDRE WATTS (far left), skinny, sombre, sixteen, and a pianist. He discovered immediate fame through the New York Philharmonic Orchestra and Leonard Bernstein—who waited until he was twenty-three for discovery. Before Watts, a remarkable performer, can set out on world travels, he will first be graduated from Philadelphia's Lincoln College Preparatory School.

JOAN DIDION (near left), a small, deceptively sharp, twenty-eight-year-old on the writing staff of Vogue (she has had five signed articles in the last two years) whose first novel, *Run River*, just published by Ivan Obolensky, is a bruising one of violence among Sacramento River ranchers. Miss Didion has reddish-blond long hair, an acute sense of cadence, and something to say.

PEOPLE ARE



KANDINSKY's "The Lake" (left), lent by great good fortune by the Tretiakov Gallery in Moscow to New York's extraordinary retrospective exhibition at the Guggenheim Museum. After New York, the show, which includes some fifty-two works lent by Madame Vasily Kandinsky, the painter's widow, goes to Paris, The Hague, and Basel.



IZUMI YUKIMURA (far left), a pale, pretty, adorable-looking woman, who bellows like any Tokyo copier of the worst of American singers. When, however, she turns her sweet Japanese face to the microphone to sing delicate Japanese songs, she is delicious. These nights she does both—the bellow and the delicate—at Chicago's Hotel Drake after several weeks at New York's Hotel Plaza. Her rather short career encompasses two hundred discs made along with sixty movies in Japan, and a husband in real estate in Baltimore.



PABLO CASALS (near left), the greatest cellist in the world, a doughty, implacable, amusing teacher whose master class for his pupils is televised in New York on Channel 13 once a week. Casals gives constant counsel: "I think the tempo should be like this . . . I remember discussing it with Brahms myself."

FRANCO ZEFFIRELLI (left), an essential, enlivening director in Europe and the United States, where his theatre and opera productions have a triple appeal. They stun, delight, and convince. He begins by seeing everything with a new eye: *The Lady of the Camellias* with Susan Strasberg for Broadway; *Carmen* in the movies, with unreconstructed Spanish gypsies.



HENRI CARTIER-BRESSON

JOY ADAMSON, an effective, attractive woman with specially provocative ways with audiences—she engrosses them. In her new book, *Forever Free*, just published by Harcourt, Brace & World, she is involved with the motherless cubs of Elsa, the lioness who became an international pet although she never left Africa. (All of Mrs. Adamson's book royalties plus all lecture fees go to The Elsa Appeal, a fund for African game sanctuaries on land contributed by thirteen tribes in Kenya.)

TALKING ABOUT... continued

LOVE, and particularly *Love at Twenty*, a new international movie, dispassionate about passion, wise, a little sad, but unexpectedly given tenderness by the flash of still photographs, all taken by the great French photographer, Henri Cartier-Bresson, who notices a policeman kissing a girl near a tree, the young around the world, loving, fooling, running, escaping, and always, always caught.



PARIS WHITE:

WHAT MAKES IT NEW AND EXCITING

White in Paris: the whitest white, the *most* white in years—warm, luxe, easy; not a trace, anywhere, of the old unbecoming grey-whites. This year: the wildly flattering starch-white of thick, carved cotton piqué. Bright, blistered cotton cloqué, its pattern raised up against a jacquard weave. The skimmed-milk whiteness and dry hand of puckered waffle silk. Soft, glowing satiny white cloqué, beautiful next to the skin—terrifically important now. . . . Heavy, pure white crêpe. . . . White linen of marvellous weight and substance, matte surfaced or polished to a fine Baku glaze. . . . Touches of clean, fresh white organdie throughout the Collections. . . . Exquisitely worked chalk-white Swiss embroidery from the village of St. Gall: adored by all of Paris. . . . Rough, cream-white Honan silk that might have made the suit of an Edwardian Englishman in India. Used superbly by Chanel in her small-shouldered suits, with fastidiously turned eighteenth-century sleeves. . . . Ivory-white kidskin gloves with everything—wonderful with Venet's excellently proportioned white wool twill topcoat. Sensational white wools: double-faced wools, often backed with pale blue, or pink, or plaid (Grès showed one of the prettiest—flour-white fleece backed with *petit-gris* twill, worn with a rough straw hat). Lustered mohair, its surface tamped down. Alabaster melton wool, with the satin-smooth, disciplined surface of sheared fur. Flaked white tweeds woven of thick and thin yarns. Full-bodied white wool jersey. The thickest cheese-white wool twill—one of the best fabrics ever used for tailoring. Granite-white wool piqué, deeply ribbed. These are the whites that flourished in Paris—full of flattery and nourishment, as in Capucci's entrancing white piqué tea gown, with plaques of coral embroidery. . . . St. Laurent's high-seamed white piqué evening dress, with diamanté sleeves. . . . Venet's white wool princesse worn under an almond-green coat, with a high, pale-blue leather cap. . . . White piqué for day, leashed with a stroke of lacquery black kidskin or copper-brown. White piqué at night, with jade-green silk slippers. The look of white with white—the palest mink sweater tossed on over a white shirtdress. . . . White with colour—white shoes with bright clothes in the manner of a Goya maja. . . . White lizard handbags for jade-green linen, for bright yellow silk. . . . White with navy blue, a combination that has never looked fresher. Never better than at St. Laurent, where his high-seamed navy-blue dresses were scarfed with spanking white organdie. . . . White dress under a raincoat of café-au-lait shantung. . . . Tiny white, white pearl earrings—the most delicious way to jewel a suntan.

At Courrèges: the most amusing dinner pyjamas in Paris—thick, white coconut-cake St. Gall embroidery on leggings and a scoop of sweater, worn with a tunic of Chinese-pink organza, tied with pitch-black satin. Jet necklace with it. Costume: I. Magnin.

WILLIAM KLEIN

PARIS WHITE:
WRAPPED
OVERBLOUSE;
CARVED OTTOMAN

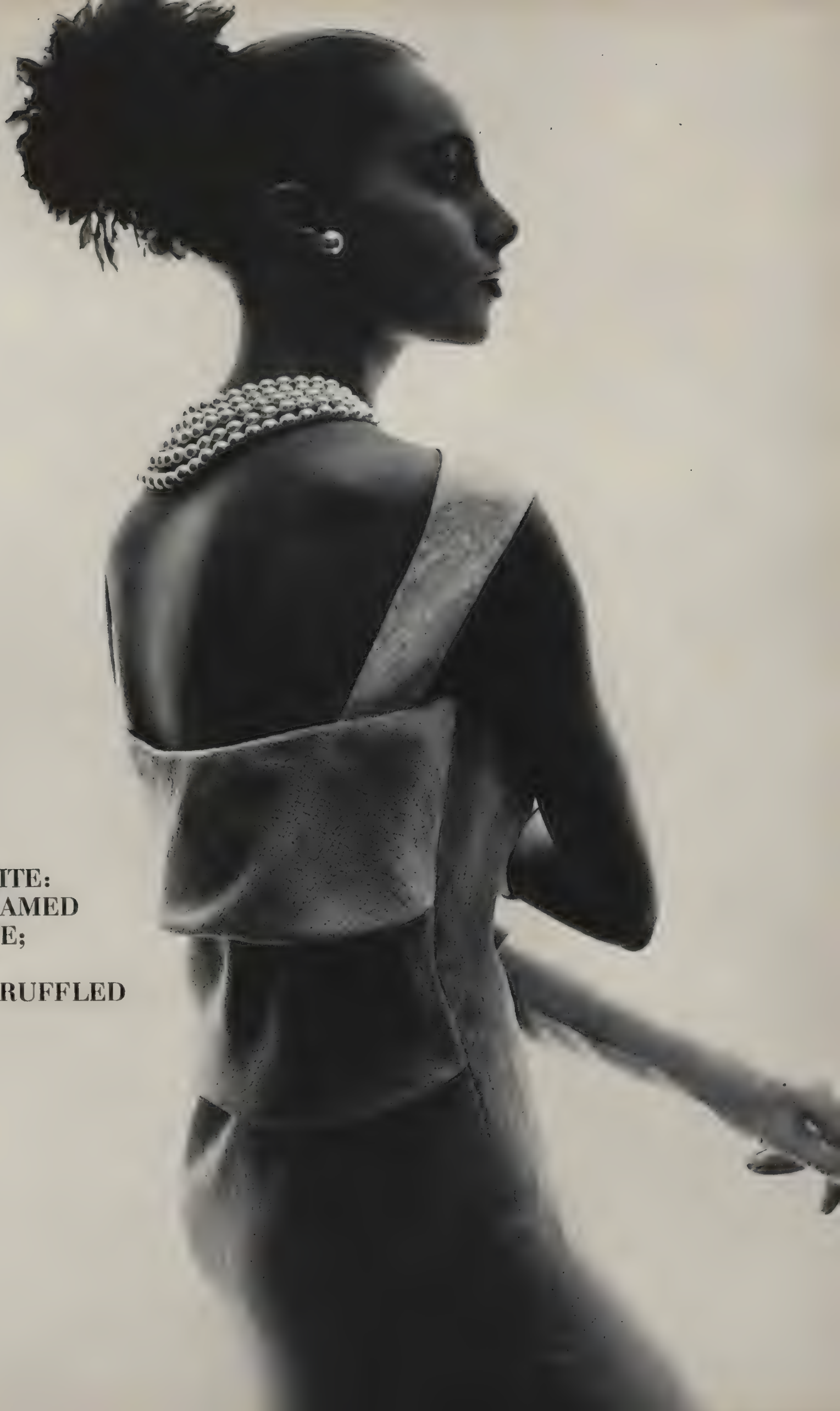
WILLIAM KLEIN

From Simonetta and Fabiani, a long white overblouse, left, wrapped and tied—a signature of this collection. Of silk shantung; black shantung skirt and gilet. Worn with white kidskin gloves, octagonal pearls, and—not shown here—a narrow black cape. The costume of silk by Moreau. The hat by Barthet.

Capucci's carved white sliver, right. Of marvellous, thick, ribbed ottoman—embossed in a pattern of Roman stripes, densely fringed. With a black sailor hat; black kidskin gloves. Dress of Orlon and cotton (Hurel fabric). On both pages: Kislav gloves.

White twill at Venet, left—his new double-breasted coat-shape—carved, immaculate, softened by curved side seams, a jot of shirring; flat back. (Wool by Moreau.) Worn over pink silk tweed.

Venet's short white cloqué dinner dress, right—narrow and unwaisted. Low back with biased, unruffled ruffles. High at the front, shaped slightly by up-and-down seams. Black flower chignon. Dress, of silk by Petillault. Gripoix pearls. Coiffure by Alexandre. On both pages: white kidskin gloves by Kislav.



PARIS WHITE:
TWILL, SEAMED
FOR SHAPE;
CLOQUÉ,
STRICTLY RUFFLED

WILLIAM KLEIN





WHAT MAKES FASHION RUN

accessories plotted for this season's dash

Great tailors make great fashion. Accessories make it live. Right now, these are the live ones: lots of black, lots of white. Often together—in gloves, handbags, in dry crisp-bodied silk scarfs. Pale off-centre tones of beige—peanut kid gloves, café au lait. Panama colouring, Panama handbags—paper-thin, polished, snapped with gold. Strong, clean thrusts of colour—spinach-green, lacquer-red, brilliant saffron-yellow. Indigo, lapis lazuli, pale clear turquoise-blue. Bamboo—carrying some of the smartest handbags around—gilded, lacquered black, *au naturel*. . . . Among the delicious alliances that might be struck between these and the season's best new looks: A pair of longish, bright yellow gloves with a dress and jacket in thickly carved dead-white piqué; Panama handbag; big, roughed-up gold earrings. . . . Handbag for a light, double-breasted white twill topcoat: crunchy straw in a clear-sky turquoise blue—not a scrap of decoration—held by a hand gloved in smooth brown leather; peanut beige shoes for this, and a paler peanut dress of wickery Barbacane. . . . Il pleut? Perfect: white rubber raincoat, shiny lacquer-red bag, black-and-white surah scarf folded over, and looped around the neck of a black Honan shift. . . . Lacquer-red lizard handbag with a fisherman's shirtdress of Bougainvillaea-purple linen. . . . Silky, spinach-green straw envelope with a short, Victorian-sleeved evening dress of immaculate white organdie; with a sacque of magenta douppioni. . . . Saffron-yellow alligator handbag with a garden-green pullover and skirt in firm, grainy silk. . . . For a toast-tweed silk suit that's going places: spinach-green patent leather bag of travel proportions, peanut leather gloves, biscuit linen waistcoat, bombé pearl earrings set in gold. . . . Wanted for a climate of spanking white ducks and Pucci pullovers: a tandem of small, coarse straw pouches swung from a shoulder strap of black bamboo links—turquoise-blue pouches, corally pullover. . . . Wanted by the owner of a long, strong suntanned throat: masses of lapis-lazuli beads, banked at the front of the neck, and running down the décolletage of a straw-silk magenta dress that wraps to a bare back. (Any dress of this colouring deserves, as well, the cleanest little Panama handbag.) In the neckline of a deeply embossed jade-green cotton evening coat: strands of jet. In the cowl of a white crêpe dinner dress: a mix of pearls, jet, chalk. Through the collar of green-and-white ticking stripes: a twist of caviar chalk-beads. Spinach-green beads on deep, mauvey pink linen. . . . One perfect flower: an enamelled indigo poppy, pinned high on the neck of a dress in crackling violet Gazar; black is the right handbag—small, shiny, blistered; and oyster-white kidskin gloves. . . . White pigskin gloves with black cotton palms look suddenly new, crisp, and correct with a sleeveless suit of the very darkest brown linen; shiny black bag, bamboo handles. . . . Have a white tweed suit this season, have a bright navy-blue silk shirt with it, and have it Chanel's way: with a Chinese-pink silk scarf tied briskly at the neck.

WHITE STRAW, CHIFFON VEILING, left. Here's one way it works, this season's feeling for black and white—an entrancingly deep-set ribbed mushroom in a cage of black veiling, tucked up into a floaty little chignon, trailing tons of allure. By Adolfo: Saks Fifth Avenue; Hutzler's; Dayton's; Frederick & Nelson.

PENN

WHAT MAKES FASHION RUN

the bite of black and white

(details, page 155)



COLOURS THAT GO POW

(details, page 156)

GRIGSBY



GRIGSBY



PANAMA
COLOURS,
SNAPPED
WITH GOLD

(details, page 157)



ALONG NIGHTMARE ALLEY

By Walter Kerr

EDITOR'S NOTE: *Walter Kerr, a muscular man with a splendid pinwheel brain, is primarily a writer with judgment, knowledge, and humour whose daily course is that of drama critic for the* New York Herald Tribune. *His fifth book,* The Theatre in Spite of Itself, *is a series of essays, will be published by Simon and Schuster in June.*

The atmosphere of the present theatrical season is the atmosphere of a hospital corridor, with some of the doors opening and some closing, with some patches of bright light (harsh and metallic) and some of very dim, with birth taking place in some rooms and death in others, and with no one around to show us the particular room we are looking for. We walk this corridor carefully, looking right and left in wonder, prepared for regret and permitting ourselves just a little bit of hope.

Something is Happening. It can be heard happening on crowded sidewalks and it can be felt happening as we glance, in passing, up the side streets along Broadway where marquee lights are shining but shining down upon nobody. Over here is agitation and over there is stillness; both are bewildered.

By chance, the sidewalk that I use most often, which takes me to my office past the Billy Rose Theater, is a noisy one. I am generally hurrying back from early first-night curtains at the very moment that the customers for Edward Albee's play are having their second-act intermission cigarette, and it is impossible not to hear what the most excited voices are saying. "*You* were the one who wanted to come!" and "Since *when* did married people talk to each other like that?" are the commonest among the louder expostulations. It is as though people who hadn't quarrelled publicly in years were compelled by the play to say that people don't, or shouldn't, raise their voices to one another. They nearly behave like the play in order to deny the play; they are outraged with its behaviour, and in theirs. One thing about them. They all go back in. Their nerves have been engaged and they have to finish scratching where it irritates. They want to reject, and they do not. What they are really doing is quarrelling over a name for the baby.

The baby isn't very attractive just yet: its head is still a bit out of shape, and it is hard to say what it will look like a little later on. All the same it has got to be listened to during the night, between curses and with some care. It is here now, and it does have lungs.

The baby is not simply Mr. Albee or simply *Who's Afraid of Virginia Woolf?* It is a tone of voice that is coming to be heard in the theatre which makes the tones we were so used to seem pale and stale by comparison.

This has very little to do with specific shock effects. The fact that certain words we formerly excluded from dramatic conversation are spat out in rifle-fire rhythm in a number of new plays is of only temporary interest and minor importance. Mr. Albee, for instance, peppers us with them as a kind of warning rattle, to make sure that our ears will be attentive when he decides really to burn them—with something else. Their use, in any case, is ultimately self-defeating: as soon as the four or five words playwrights are still being cagey about *are* used a few times, the vocabulary will have been exhausted, its effect will become commonplace and verbally dreary, and it will be retired to the status of child's ammunition as it always has been before.

The new tone of voice is actually weakest and most limited in its expletives, strongest and most flexible in its production of a sound pushed beyond the boundaries of the ordinary human throat. If it is something like a scream, it is not like the hoarse, ragged, unsatisfactory scream we hear ourselves projecting when we actually do scream. It is closer to the sound we hear, but do not actually produce, when we dream that we are screaming: this seems to pour from us without any abrasive resistance in the vocal cords, to pierce the almost visible air with the swiftness of a flying knife, to travel farther because it has no muddying, or lifelike, reverberations. The sound doesn't wobble, or rattle; it shoots.

In this connection, we have constantly to remind ourselves that Mr. Albee's play, like most other plays that have begun to exercise a nightmare freedom, is in no sense a realistic play. (Never mind the scenery: we are actually in an underground cave, or on top of Bald Mountain.) The form, at the moment, is always close to fantasy, close enough in Harold Pinter's plays to make us uncertain where the shoreline is. The plays are not saying what married people, or unmarried people, say; they are not even saying what people *would* say if they dared. They are saying all that *could* be said if the waterpipes of personality had burst, all that it is possible to say—given an iconoclastic and sometimes despairing point of view.

For content, we are undoubtedly indebted to the analyst's couch: everything must be dredged up, relevant or irrelevant (who are we to decide that?), actual or potential. But for the ranging, clattering, bammering, unimpeded flow of inflection we must look beyond the couch, as though the couch had been inadequate. Speech, on the couch, is hesitant, dissatisfied with itself as an instrument, self-critical in its circumlocution, eternally unfinished. Here we go for a finish, go for soul-broke, opening all the taps and throwing away the buckets to see if inundation will do what selectivity could not. Now more is said than is actually meant or understood. When the things we really think run out, we must improvise, keep the pressure high and the stream playing in the air until we see if it *has* any point of exhaustion. By the time we reach that point, if there is one, we will have said much that is untrue, as any man must who can not—on principle—stop talking. Much will have been fabricated on the spur of the moment in sheer panic that the pressure will flag before the well has been drained.

But there is a hope inside the torrent: that some truth will rush out that we didn't know was in it, and that this truth—if it comes—will come with something of the unexpectedness of poetry.

Alongside this direct, prolonged, unedited cry, the old plays of neat habit, of lines tailored plainly to a foreseen purpose, of orderly bookkeeping done for a cost-accounting firm must seem worn, too plainly ink-stained. These go about their business, sometimes well enough to call us back into the office briefly, as efficiently as they did before; but the windows are streaked, there is dust in the air, and one feels the need to ask them, please, to speak up.

WAISTCOAT SUIT, left, flawlessly tailored in the clean, sharp tingle of unexpected colour that made this idea one of the solid successes of the Norman Norell collection. Gingery wool waistcoat; black wool skirt; dotted silk blouse in the most bracing of new blues—Bristol. At Bonwit Teller; Hutzler's; Hudson's; I. Magnin. Vendôme earrings. Lipstick: new Wild Canary, by Scandia. Coiffure by Monsieur Marc.

BERT STERN



New fur plots

Newest fur interest: a vested interest—little waistcoats to wear day or night, snug and sleeveless, of broadtail lamb in brown, black, or dazzling white. One fur waistcoat appears at the right, with a shirt inside; two more are coming. Another fur interest here, the windbreak with two outsides—one poplin, one mink. *Left:* Tossed-off fur look with a beautiful shade of paleness—a reversible windbreak jacket made of mink, backed up to beige cotton poplin, to zip over anything this summer. Designed by Emeric Partos, of "Arcturus," Emba natural lavender-beige mink; made to order at Bergdorf Goodman. Dress, of pale-beige suède, by Samuel Robert; $70. Earrings by Richelieu. Both at Bergdorf Goodman. Giving the face its cheeky look-alive glow: a blusher that's the vital new part of make-up now—like having liquid health, to spread on silkily. This, Color Secret; the shade, Glowing Rose. Pink Rose lipstick. Both: Germaine Monteil. *Right:* Waistcoat of natural brown Russian broadtail lamb, with flat collar, over a shirt and skirt of grainy beige silk. Waistcoat, designed by Emeric Partos; made to order at Bergdorf Goodman. Shirt, skirt, by Sportswear Couture; $35 each, at Bergdorf Goodman. Coiffures: Ruel of Coiffures Americana.



The waistcoat: brown broadtail

The windbreak: pale mink with poplin

BERT STERN



The fur waistcoat

Left: Waistcoat of black broadtail with a start of sleeves, swirls of gleam, more than its weight in dash. Designed by Emeric Partos, of black-dyed Russian broadtail lamb; made to order at Bergdorf Goodman. Gloves, on these pages, by Grandoe; also: Bergdorf Goodman. *Right:* The new excitement of white in a fur waistcoat. By Ben Kahn, of white-dyed Indian broadtail lamb; Gunther Jaeckel furs at Bonwit Teller; Nan Duskin; Creed's of Toronto. Coiffures, these pages: Ruel of Coiffures Americana.



BY PIERRE DANINOS

EDITOR'S NOTE: Pierre Daninos, a lively Frenchman whose thin smile flickers with some of the same funniness that bites through his writing, is best known in this country for his most famous literary invention: Major Thompson, the latter-day Colonel Blimp of *The Notebooks of Major Thompson* and *The Secret of Major Thompson*. This is his second Vogue article; the first, in 1955, was "What Is An Englishman?"—part of a Daninos plan to probe the Englishman "to the very bottom of his lawn-covered subconscious." This time, he takes on *Tout-Paris*.

In Paris—as in New York—it is hard to say who is a snob and who isn't. Like the mythical "average man," the snob is to be found everywhere and nowhere. While it is impossible to meet someone who states: "*I am a snob*," it is commonplace to hear people say of others: "*They are snobbish*," or: "*We don't see them any more because they're such terrible snobs.*"

How much of all this is true? Everything and nothing. I have no faith in somebody who tells me: "I'm not snobbish for two cents." For two cents' worth this may be exact, but because this type of fellow always has a good deal more than two cents to his name it's a lie. Take, for example, the openings, the gala balls, and all the "Nights" with a big *n* which make that part of the night left for sleeping very small. First of all there are the women who want to be "in on it," and who go into a deep depression if they read in the next morning's papers that "all the prettiest women of Paris" (except for themselves) were there. Then there are the faded beauties, the has-beens, the decrepit Academicians, the film directors without a film, who rush backstage to embrace the star in her dressing room in the hope that their photographs will appear in the press. There are those who, when they see that the photographers haven't snapped them climbing the Opera House stairs between the two rows of soldiers of the Garde Républicaine, make a second appearance ten minutes later, hoping to have better luck if they have wedged themselves in next to Sophia Loren or Brigitte Bardot. (Once, at the Cannes Festival, I saw an Academician white with rage because what Georges Cravenne calls the "magic square" of the searchlights was centred upon the star of the evening and not upon himself, in spite of his discreetly acrobatic efforts to get into the picture.) There are those who are so piqued because they were not invited to a first night that they go around saying, "I prefer to go with the general public," thereby intimating that they do not belong to this general public and that at the same time they are not afraid to mingle with it, for the scientific purpose of observing its reactions.

The general public has a snobbishness of its own: witness the rubbernecks who line the Champs-Élysées to see the first-night audience go by so that the next day they can tell their friends, "I saw Princess Grace just as closely as I see you." There are also the anti-rubbernecks, who although they are dying to see B.B. from close by cut away from the crowd and nonchalantly cross the avenue, as if they would rather die than mingle with the mob.

Finally there are those who, like myself, shrink from both first nights and from the general public and who, in order not to have to go out, simply leave town. This must be my own form of snobbishness. The truth is that there are snobs in every class, from the millionaire to the beggar, from the Greek shipping (Continued on page 126)





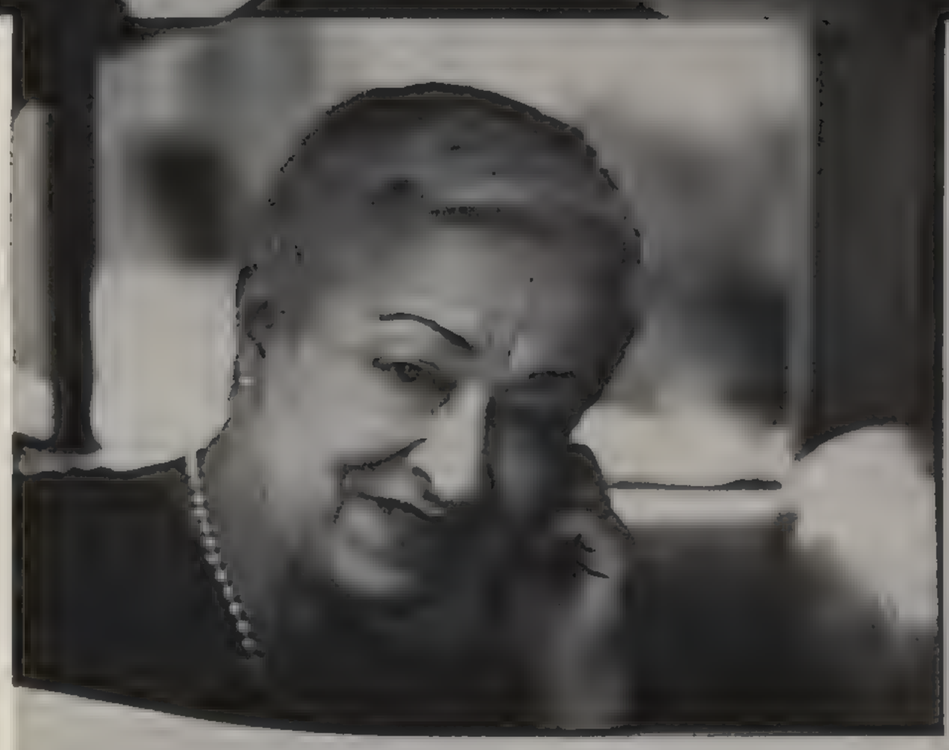
BERT STERN

Jean Rouhette *(above, right), director of one of the great chic Paris restaurants, the Berkeley, counts among those whose business it is to place the snobs of Paris. An easy extrovert who married recently for the sixth time ("After a while women tire of never having a man at home"), Rouhette knows everyone, keeps things smooth; he interrupted a conversation recently to avert the possibility of a fight over a woman lunching at the Berkeley. (A stranger found her attractive; her escort found the stranger unattractive. Rouhette solved it.)*

Joseph Pierron *(near right), the wine steward at Lapérouse, is a shy, courtly man whose view of who's who in Paris is distinctly on the some-things-just-don't-change side; one customer at Lapérouse is, Pierron remarked, "the Prince of Wales."*

Mlle. Maguy *(far right) is known as "the Royal Hostess" at Alexandre's, one of the world's most famous coiffeurs. The expert in residence on royal protocol, Mlle. Maguy (pronounced "Maggy"), whose real name is Yvonne Pirault, hovers at Alexandre's elbow, hissing the names of arrivals in piercing stage whispers. Small, gentle-voiced, she has worn her own white hair in the same shingle cut,* "à la garçonne," *since 1924.*

"THE SNOBS OF PARIS"





"THE SNOBS OF PARIS" continued

magnate to the cabin boy, because every man can find someone worse off than himself and manage to impress him.

* * *

If I have begun this article with a disquisition on snobs it is because they make up the permanent clientele of the originators, taste makers, and palate ticklers to be seen in the accompanying photographs. They—the snobs—are, in short, what is called the *Tout-Paris*, comprised of some three or four hundred persons who would not exist unless there were four million others who dream of belonging to their number. The members of this *Tout-Paris* are hard for an American visitor to pin down, inasmuch as, according to what they say, they are perpetually on the point of setting out for New York or coming back from it, particularly between April and October. It is a fact that the "Season," which opens early in April, when the first tourist, a three-legged creature with a camera, intrepidly places himself between two streams of traffic in order to photograph the stretch between the Étoile and the Place de la Concorde, reaches its high point when in restaurants like the Vefour or the Berkeley nothing but English is spoken. (Let us note in passing that all the restaurant keepers, from M. Thuilier of the Baux-de-Provence to M. Rouhette of the Berkeley, agree that the conventional picture of the American tourist ordering Lobster Thermidor and Coca-Cola is to be relegated to the attic. "Nowadays Americans know how to eat and drink," Jean Rouhette of the Berkeley told me.)

In spite of what it may seem from the above I do not object at all to going from time to time to the Berkeley or to Maxim's. First of all, the food is excellent. Then the language of the wine stewards, who are often as unctuous as prelates, produces a sensation of extreme well-being. The names of such wines as Vosne-Romanée or Chambolle-Musigny make my mouth water. There is nothing more gratifying than to hear one of these experts say of a certain vintage: "Tell me if that one (Continued on page 179)

BERT STERN





Paulette Payne *(above, far left), hat-check girl at Maxim's, has a calm, necessary humour. Old clients bring presents: nylon stockings from the Americans, a pearl brooch from the Maharani of Baroda.*
Roger Viard *(above, centre), director of Maxim's, receives all guests, works until about 3:30* A.M. *(His wife calls him* "l'homme invisible.") *Reserved, endlessly discreet, he said: "Maxim's is a kind of club. If you let in everybody, it would no longer be Maxim's."*
Georges Cravenne *(directly above) is the great Paris Arranger: the obtainer of Names for parties, the obtainer of press coverage for both the Names and the parties, the man who (in 1948, with a party at the Lido for Maurice Chevalier) more or less introduced public relations (a phrase he dislikes) to Paris. Stocky, shrewd, worried, Cravenne normally keeps two lunch dates, two dinner dates, one supper date. On his cluttered desk, a neat sign reads "Big Boss."*
Edgar Blanc *(left) is* the *travel agent. For such clients as the Rothschilds, his Continental American Travel Agency handles everything. A patient, sandy-haired fixer, Blanc gets involved in theatre tickets, shopping, lost passports; for good clients, he even advances money.*

The light in the forest—pale but intense

This is one of the moments—rare as the twice-striking lightning bolt—when a number of forces in fashion run together, converge, combine, into one blindingly illuminating Look: the rosy, green-bowered, forest-nymph look you see, opposite. The forces that have produced it: the new warmth and blushiness of make-up, the rosy-brown rouges, the "blushers"—not likely to lessen their hold, with summer tans just ahead; the young round eye; the new lipstick colours, pale but intense, light in tone but strong in pigment. (There's also the sudden flowering of hats like the leafy one here, dresses like the hibiscus-printed linen on the next page; even perfumes that suggest a fragrant wind blowing through green leaves.) Strongest single element in the whole look is, probably, the lipstick—the one here being Revlon's new Jungle Peach, a bright-pale shade that somehow combines a cool and amused pink with a warm peach; terrific with ferny greens, earth-browns, the colours used by the Douanier Rousseau—and with white. Like all the bright-pale lipsticks, it requires a good strong line, a clean demarcation of the lip; a brush can handle this, or the new wand-like lipstick shape Revlon calls Sculptura. (Jungle Peach also comes in the regular Revlon lipstick shapes, as well as in nail enamel.) The hat: Halston's mysterious glade of giant green and black organza leaves; made to order at Bergdorf Goodman. Make-up at Bergdorf Goodman. This and the hat, also at Bramson's; Frost Bros. And the scent that all this ineluctably suggests is, of course: Balmain's Vent Vert, a leafy-green fragrance, forest-cool and fresh.

PENN





RED DAWN

By Gilbert Gilbertovitch Highet

EDITOR'S NOTE: *Gilbert Highet, famous for his parodies, is even more famous as the learned Anthon Professor of the Latin Language and Literature at Columbia University. In writing this parody about the poet Nye Ponimaiu, whose name in Russian means "Don't understand," Dr. Highet perhaps had in mind the well-known Soviet poet, Evgeny Evtushenko. This is Dr. Highet's fifth for Vogue.*

When Robert Frost visited Russia, there was one young poet whom he did not meet—and for a very good reason. N. V. Ponimaiu, leader of the Vitalist school, was many thousands of miles away from Moscow, pursuing his program of self-education. "Others," he said with a smile in which there was no trace of malice, "can talk about poetry for hours at a time. I find it is better—for me at least—to live it. And life is work, is it not?"

Nye Ponimaiu is one of the most remarkable of the new post-Stalinist generation of Soviet writers. Already some far-sighted Russian critics are forecasting that he will (if he lives) attain the same degree of national popularity and international significance as Shostakovich in music or Botvinnik in chess. Much depends on the success of his self-designed program, which his friends humorously call his Ten-Year Plan, or sometimes—from his three stated aims, to travel among men and cities, to learn life, and to toughen his moral fibre—TravLerTuf. In the poem which announced his dedication to the plan (and which won for him the first annual All-Union Mikoyan Award), he voiced an ideal which has since inspired many young Soviet citizens of today.

Away!
(leaving the cosy dacha
to steam
in comfort unreal
unhealthy)
Go! See! Dare!
Up and forward!
A hundred thousand versts!

His poetry has not always had those clean lines and that flashing speed. When he published his first book, *Sour Cream and Sunflower Seeds* (1954), he was denounced as a degenerate. The Young Pioneers of Krasnoyarsk, his native town, removed his name from their honour roll; a severe editorial in the *Literaturnya Gazetnik* described him, in that magazine's most trenchant style, as "a reactionary wolf in progressive sheep's clothing"; all unsold copies of his book were removed from the shelves of the state bookstores and pulped. Nye Ponimaiu himself said nothing, then or thereafter. Perhaps he is content to await the verdict of history. And yet, from this distance, it is already difficult to see why those early lyrics were counted so offensive. One of them, indeed, has already crept back into favour. At avant-garde parties in Leningrad (always the more boldly experimental of the two great Russian cities) the exquisite diseuse Olga Alleluieva often recites his *Damp Fog in Thin Pyjamas*, with its haunting refrain:

vagabond O vagabond I
flotsam adrift between earth and sky
leaf in the breezes to and fro
vagabond I vagabond O. . . .

Another man, a weaker man, might well have abandoned all hope of a poetic career after such a disaster as the condemnation of his first book. But N. V. Ponimaiu instinctively knew the road to true greatness, which lies through deserts and across forbidding mountains. He set his face to the future. He met its frown with a courageous smile.

A year passed; and then another. Then, with a gesture as startling as the first Sputnik, he launched his manifesto. In the ode called *A Hundred Thousand Versts*, which he courageously sent to the *Literaturnya Gazetnik*, and which, wisely, that periodical did not decline, he defined the duty of the new Soviet poet as he now conceived it. This was simple: perhaps so simple that it had eluded all his contemporaries. It could be defined in an enthymeme. To be a poet, one must know life. To be a Soviet poet, one must know the life of the Soviet Union. Therefore, Nye Ponimaiu asserted, he must set out to travel through the whole Union of Soviet Socialist Republics, working at various trades and professions during his educational journey.

Nyashka began his odyssey by going to the far west, to the Autonomous Soviet Socialist Republic of Lithuania. In a spirited *Song of the Train* he evoked the rhythms of pounding heart and rolling wheel which exalted him at this time:

West and away to the tomb of the day
out of the Mother's arms
into the distance, dangerous challenge,
thundering onwards on Soviet wheels!
Express West!

The fact that he could not speak Lithuanian, although it necessarily narrowed the field of his new acquaintances at this time, did not diminish the intensity of his poetic experience. Its immediate issue was the libretto for the opera *Forward to Paganism*, celebrating the abolition of the Christian superstition, once forced upon the unhappy Lithuanian people by their feudal overlords.

Next, Ponimaiu turned eastward, to see (as he put it) the other pole of Soviet power. He moved to Vladivostok, in the Maritime Territory, where he served in a whale-cannery,

taming the sea monster
harvesting the Pacific
providing
protein for the masses. . . .

Unfortunately, a persistent infection in the poet's right hand, which refused to yield to the most advanced Soviet medical treatment, made it imperative for him to move to a milder climate and to change his occupation. We find him next working as a peach-pitter in the Autonomous Soviet Socialist Republic of (Continued on page 160)

RAIN-FOREST PRINTED DRESS, *left*, an outburst of hibiscus colours on earth tones. By Andrea A. in Irish linen; about $40. Lipstick, Revlon's new tropical fruiting, Jungle Peach. Dress and lipstick at Miss Bergdorf of Bergdorf Goodman: Julius Garfinckel; Jordan Marsh, Florida.

BRUCE DAVIDSON



Starting now: days on the crisp side

Day looks, to wear now and from now on. in marvellous crisp fabrics and fresh new spring colours. *Left:* Two-piece dress, pale blue; the easy blouson top spills to a hip-level waistband; back-buttoned. Worn with a dark hat—chocolate-brown. By Jerry Silverman, of Fibranne, about $90. Adolfo hat. Lipstick: Misty Gold by Frances Denney. *Right:* Dress and jacket in a clean, sharp crash of colours—tweedy, heathery green with a jolt of pale yellow in the top of the dress. Jacket lashed with a rope tie. To wear, as here, with a grass-green hat. By Jerry Silverman, of William Rose textured silk, about $125. Halston hat, made to order at Bergdorf Goodman. Clothes. these pages and the two following, at Miss Bergdorf of Bergdorf Goodman; Hutzler's; Rich's; Halle Bros.: Hudson's; Neiman-Marcus; Joseph Magnin. Sculpture here is by David Jacobs.

BRUCE DAVIDSON



Day looks on the crisp side

Above: Skimmy rose-pink dress, the top biased and seamed on the slant; the skirt wrapped to the front. By Jerry Silverman, of Fibranne, about $65. Adolfo hat. Sculpture: Mike Nevelson. *Right:* Three-piece pale-blue suit with a sleeved blouse; tasselled jacket. By Jerry Silverman, of William Rose textured silk, about $125. Black hat by Adolfo. Clothes, these pages and the preceding pages, at Miss Bergdorf of Bergdorf Goodman; Woodward & Lothrop; Joseph Horne; Gus Mayer; L. S. Ayres; Stix, Baer & Fuller; Harold's. For shops in other cities, see page 157. Photographed at Art Cart, a New York art-warehouse-cum-showroom. This sculpture by Chamberlain—like the collapsed cars done by Cézar.

BRUCE DAVIDSON







Coat (left) with a simple formula for greatness: whiteness. Wool and cotton, the front measured out along princesse lines. By Elizabeth Arden's new talked-of young designer, Oscar de la Renta—a disciple of the great Castillo. He shapes and balances this coat so the front clings to the figure, the back spills into easy fullness; gently rounds the seven-eighths sleeves, the small collar. Brown balibuntal straw hat, also by de la Renta.

White coat, pale cape—shaped by a new hand

Reversible cape (right), a rounded, soft fall of wool and camel's hair, in these delicious tonalities: camel-beige reversing to cream-white. Falling, here, over a sleeveless white fleecy wool dress with a lifted waistline. The hat, a pale-beige leather helmet. This costume, and the costume at left, by Oscar de la Renta, in his new collection for Elizabeth Arden. Everything on both pages, from the Elizabeth Arden ready to wear collection.

LOUIS FAURER



Fifty-mile hike in diet thinking

Have low-calorie foods reached the saturation point? Quite possibly. While liquid diet drinks and soups continue to do well, very few new calorie-stripped foods are appearing. Next move: toward tremendously controlled amounts of food so sinfully delicious that a crumb goes a long way. We call this a stride. Easy steps at right.

Tuesday is the day when each week's new shipment of Crèma Danica hits Bloomingdale's food shop. Also to buy there from the loaf (no shipping: perishable) is Crème Chantilly; cuts of Appenzeler cheese; a Braunschweiger that out-patées paté for some people; Belgian Corné chocolates, the richest and best butter creams in the world ("you eat one, and maybe in a half hour you can think of eating another"). More ship-able, these a-little-go-a-long-way crimes at Bloomingdale's: black walnut soup (cut it with sour cream); leatherwood honey from Tasmania; Hymettus, the Biblical honey from Greece; Lefèvre-Utile strawberry-filled cookies (they're thin, take three to eat triple-decker or the fresh strawberry fragrance may escape you); packets of pale mixed-pastel pastas from Italy (miniature paper-thin bow ties; delicate baby shells to be cooked, buttered, cheesed); the new Queen's Taste tea (orange and spice but not gimmicky); the Crosette vegetables under glass—white asparagus, perfectly-matched string beans ready for salad, the best-shaped carrots in existence; and a fresh tarragon in vinegar to use instead of butter on vegetables if you want to diet without actually dieting.



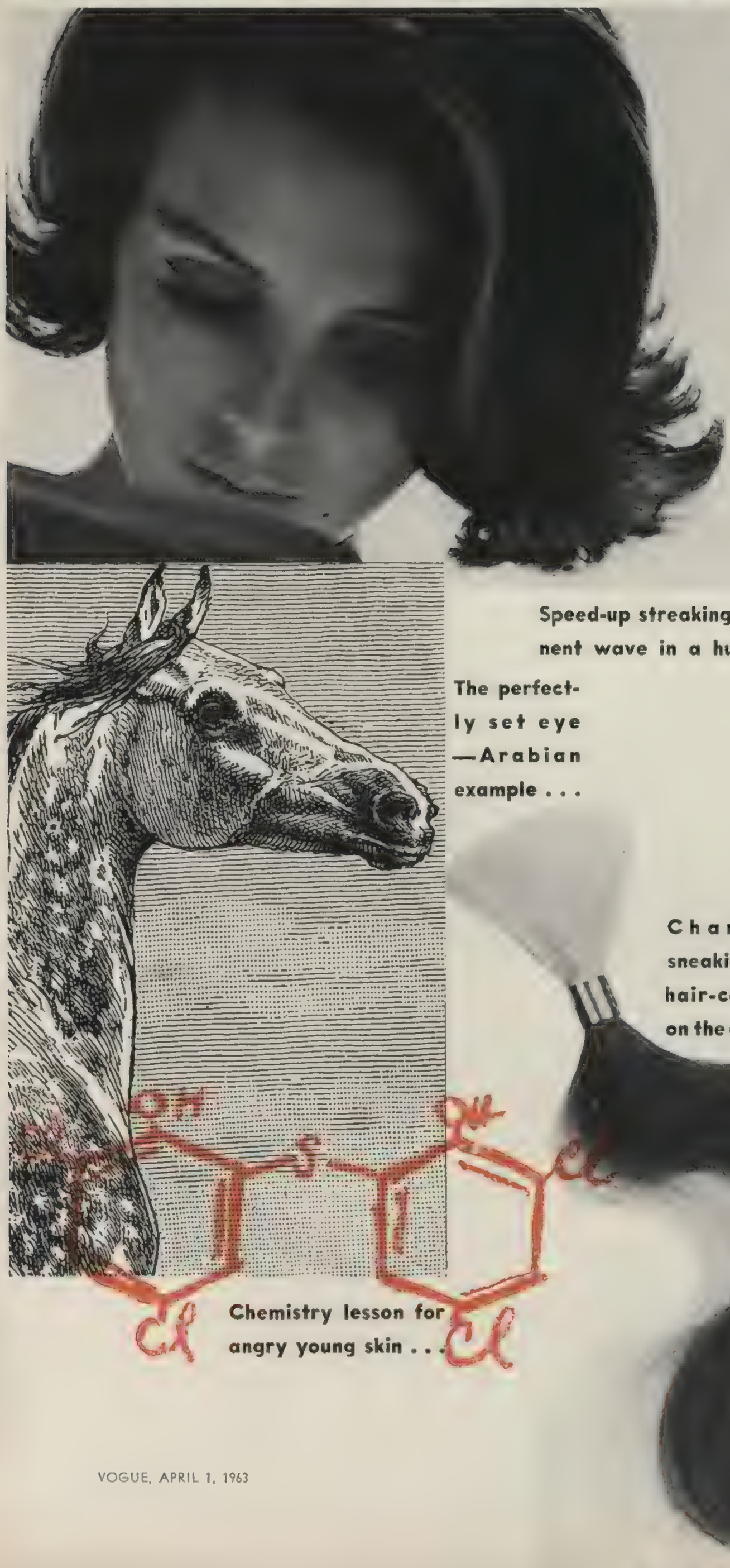
Cleanest eyes in sight . . .

New nail mask: skin-coloured nail enamel . . .

The oil-replenishing bath—what you might not know about it . . .

Eight pieces of beauty change are bulletined on these pages. More, with special reference to the beauty traps that lie in wait in travel, next two pages . . .

BEAUTY BULLETIN



Speed-up streaking; permanent wave in a hurry . . .

The perfectly set eye —Arabian example . . .

Charcoal: sneakiest new hair-colouring on the charts . . .

Chemistry lesson for angry young skin . . .

The change in diet thinking is touched on, far left; the reason for the change, exercise. James Reston to the contrary ("Trying to popularize walking in America is like trying to popularize prohibition in Kentucky"), we're working up a new kind of muscle. The reward is foodier food.

New coverage for fingernails, with two fingernails to make the point, far left. Fabergé's Straw Hat nail glacé in foundation colour does two things: allows a nail to be pale and a little glittery; at the same time, covers ridges.

Eyes clean up nicely when you know how to get mascara off, especially waterproof mascara made with turpentine and resistant to soap and water. Of the many products to do the job attractively, there's choice: Revlon. Elizabeth Arden. Aziza, and on, including a Maybelline product not generally on counter display. For sensitive eyes. mineral oil on cotton is worth organizing. Not only is it harmless, it's used as a specific in eye-emergencies.

The oil-replenishing bath is the big beauty discovery—and now what you may have to watch is this: the oiliness of the oil you use. Many perfumers (with more to come) are making their scents into bath oils, but some emphasize fragrance without providing much in the way of actual oil. If the scent you like is of the latter persuasion, use two ingredients: bath perfume plus a capful of oily bath oil. Newest flavour in bath oil is Madame Rochas. a scent adored by many American women. The oil has a light cling; is more fragrant than oily; has a charming powder to match.

Speed-up streaking, speed-up permanent wave. News just initiated at the Helena Rubinstein salon delivers a permanent wave or streaks or streaks-plus-tipping in a hurry. Called Perma-Process, it involves a new heating device, new kind of hair clamp, and for the permanent, new superlotion.

The perfectly set eye. It is "put into the head like the eye of a gazelle. . . . Its normal expression is meltingly soft, glittering with brilliant life when excited." It is, in fact, the famous painted eye of the Arabian horse we're describing, and with reason. Just as the perfect Arabian "should never have an angular or triangular eye," women shouldn't either, now. How to control setting and shaping by make-up, page 70.

Young-skin chemistry. The message spells help via Bionol, trademarked name for an ingredient in cleanser, make-up, astringent, in DuBarry's All Clear skin program.

Charcoal hair-colouring. Not jet, but soft black, Roux's new translucent tone, in a semi-permanent (meaning good for a month) rinse, to have at your beauty salon.

BEAUTY BULLETIN

18 beauty traps in travel—and how to miss them by a mile

The beauty traps in any long trip (all missable if you work things right) are: lipsticks that feather or parch, make-up that tires quickly, eyes that burn, circulation that stops, hair that won't do most of the time. For all these general traps, we have specific, detailed cures—see them, page 70. But about hair, we can't wait to make one strong general recommendation: namely, that you make up your mind to have your hair done every four days. Hair fails miserably, unfailingly, in travel. Another dodge: take a few little hairpieces with you—not wigs, note, but charming small falls, twists, locks, to comb on or pin on—and count on their support between hairdressers. . . . The beauty trap in Yucatàn, Bangkok, and any seaside place is humidity. Take hairpieces. . . . The beauty trap in London is civilized dampness. Take a becoming turban, especially one to seam you together for dinner. White organdie, delicious. . . . The beauty trap in Denmark is the food, so rich, so good that one eats one's self to death or dies of jealousy. The cure: eat half of everything, or eat a lot of the sensational Steak Tartare—scraped beef, not chopped beef, it harbours no fat at all. . . . The beauty trap in Finland is the sauna. It's marvellous, but it's a totally marvellous hair-wrecker too. Take hairpieces if you like, but if you plan to sauna, take a whole head of wig to this address. . . . The beauty trap in Rome is the avant-garde make-up the Italian women wear, make-up so individual that a woman beautifully made up by most New York standards will feel like a Girl Guide by comparison in Rome. Go to one of the great salons specializing in maquillage and let them make you up Roman. . . . The beauty trap in a trip down the Nile is hair-trouble again; hair-trouble plus. You spend all day every day in the warm embrace of a hat, so we'll say it just once more if you can bear it: hairpieces; hair spray. . . . The beauty trap in Tokyo is the stocking foot, requirement at any shrine you might visit. Have a pedicure before Tokyo. If you go by way of Hong Kong, have it (Continued on page 171)



The beauty trap in strong daylight —and a make-up to outwit it

We needn't describe the experience (even the youngest face has known it) . . . when the strong light of spring comes on and jeers suddenly at make-up geared to indoors. Softening make-up for daylight has been one of the fascinating efforts of the beauty brains—and explains to a degree the hold that pale lipsticks have had on the make-up imagination. Now the news is: a complete make-up, completely dedicated to day. Called "The Day Collection" by Estée Lauder, it's photographed at right—and what puts it into the daylight this softly is this: a sunny foundation that doubles as a moisturizer; a light dusting of powder; a marvellous overglow cream in a pinky-umber tone—the blusher idea, but for the first time in compact form. Worn opposite also are Apricot Sun lipstick, beige eye shadow with a flick of sea-light shadow on the side; eyeliner, mascara. Everything in the collection, especially packaged: Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Earrings: Mary Kruming.

BRUCE DAVIDSON





LIVING WITH FLOWERS

at Coolidge Point, Massachusetts, the house of Mrs. Thomas Jefferson Coolidge

BY VALENTINE LAWFORD

The drive veers sharply uphill through a wood, then settles for a short run towards the sea. Ahead, the new house seems little more than three low, linked pavilions. But one knows that deceptively one-storeyed, American look—and approaches the place warily, forewarned of its complement of heirlooms and associations. Great-great-great-grandfather Thomas Jefferson's spectacles, specially designed by him and fashionably oblong-rimmed, lie folded in its library, with his card and copper-plate, a pair of his shoe buckles, and a curl or two of his grey-blond hair. His blue Chinese Export dinner service is here, too; and Lafayette's gold-mounted walking staff of animal horn that he gave to Jefferson, and Jefferson left to Madison, and Madison left back to the third President's heirs. As though all that were not enough, this is the house of which Robert Frost spoke at the Inaugural of President Kennedy. The "temple on the North Shore of Massachusetts," enshrining the Stuart portraits of four of the country's founders who had such enlightened and appropriate views on the plurality of denominations and doctrinal freedom.

Washington, Adams, Jefferson, Madison (and Monroe, too, though Frost purposely ignored him) calmly await one's worship in the hall. Perhaps they were rather unusually fortunate in the period into which they were born; but for what America has received from such as these, the whole world may be truly thankful.

To be honest, though, ancestor-worship, authentic or vicarious, was not the primary purpose of my visit—any more (one hazards a guess) than it was the sole purpose of Frost's. At least, how could his eye, of all eyes, have dwelt exclusively on the four dead founders' faces, and failed to stray to their extraordinary adornment, frame or foil, of living flowers?

For flowers welcome one—though never effusively—in every corner of this house, line its airy passages, lighten its rare shadows, crown its consoles, reach out across its pictures, look at themselves in its mirrors and windows, and stand beside its sofas and chairs. No matter what the season, they are here: invading the garden, too, at the approach of summer, beating a gradual retreat into house and greenhouse in autumn, until only trees are left, like tattered yellow standards in enemy hands.

Beyond the windows in winter snow lingers in wide, white swaths, and a northeaster often lashes the bare branches to seaward. But indoors there is the perpetual spring that Bacon demanded of his gardeners; and as a tour de force of delicate irony, in part a spring as white as the snow on the lawn. Standing on the pink marble floor below the famous portraits, lacy white lantana trees, their tubs half (Continued on next page)

The sun-room, opposite, *of this house, designed by Page Cross, with its evergreen planting by Umberto Innocenti. Between ceiling-to-floor glass walls, there are walls of trompe-l'oeil Chinese fret, a Spanish straw rug on a tile floor, an Italian lantern, and a cast of plants always changing. The players here: a fuchsia tree, scarlet tuberous begonias. In the drawing room, deep in the photograph, almost all of the flowers are white.* Note: *Mrs. Henry Parish, II, designed the interior of this house.*

JOHN STEWART





LIVING WITH FLOWERS

Continued

hidden by white primulas like flounces of *broderie anglaise,* contradict any suggestion of the austere in the oval hall.

In the drawing room, white-walled and white-upholstered, with a velvet tablecloth and cushions and bookcase mouldings in pale plant green—green of asparagus in an eighteenth-century faïence vegetable collection—are white azaleas, for once almost at liberty, free to fall as well as foam; white camellias, their petals interlocking as softly as swans' breast feathers, floating on water in glass or porcelain bowls; swarms of white cyclamen blossoms, poised on their stems like butterflies. And a white cattleya like a giant moth, that, absurd as it may seem, one actually finds oneself chasing—though not with a net but with a nose. For it is the cattleya's scent that, just before Mrs. Coolidge comes in, has led one sniffing, zigzag and a little guiltily, from plant to plant across the entire room.

Mrs. Coolidge makes no claim to be a gardening expert. If one were to believe her, she is the kind of woman to whom a zygopetalum or a streptosolen by any other name would smell not merely as sweet but sweeter—that is, if she were sure that it smelled at all. But in fact her flower-love and flower-sense go hand in hand as naturally as charm and intelligence. A glance at any of her rooms is enough to prove it. In her sun-room, with yellow-covered bamboo furniture, trompe-l'oeil Chinese fret of light green and brown, and a view straight out to sea, and in her dining room, the flowers are yellow, apricot, pale salmon pink and shell pink, and gentle orchid brown and green. Now and then the blush pink of a camellia or the hibiscus-like abitilon or, later, the hibiscus itself. And exceptionally, the deep ruby-and-white or purple-and-white of a gloxinia, reared from seed in the greenhouse, and allowed in as a sort of floral household familiar, comically pretty, plump, mid-Victorian, and velvet gloved. In midsummer (Continued on page 154)

Gilbert Stuart portraits of the first five presidents *hang in the oval entrance hall,* left, *a portrait of John Adams over a Hepplewhite chair, another of Thomas Jefferson over a raised white marble lyre-shaped fireplace, with an English eighteenth-century fire screen. (Not shown here, portraits of Washington, Madison, and Monroe.) The plants, fuchsia trees with begonias around their bases and, in the left foreground, monkey flowers.* Below, far left, *a green-striped pavilion, a pennant weathervane on top, geranium trees on its platform, near the swimming pool.* Below, second from left, *the dining room, full of light and "bamboo," its walls covered with striped cotton, opens onto a dining terrace. The dining table, on a gilded baroque base, is wood, painted to look like marble, but the dining chairs are painted to look like bamboo. In the foreground, hybrid lilies.* Below, second from right, *the drawing room has a round, raised fireplace, with rococo plaster tracery, and a barometer above. Behind half-moon-shaped sofas in the foreground, more lilies.* Directly left, *beeches, oaks, and maples with, around the pool, flowering plants in pots, often double white and pink geraniums.*

JOHN STEWART



OUT OF THE BLUES

28 ELEMENTS FOR SPRING DECORATING

Here are the new blues of spring—landlocked blues to be used in many ways, especially with each other and with green. They range from the Indian snake skin, *upper left,* to the Italian faïence toad, *lower right,* with twenty-six varieties of blue-with-green in between.

A case of spontaneous combustion, the blues come from everywhere, including Greece, Hong Kong, France, Brazil, and Belgium. And they come in new ways: on flat textured rugs, on newly elegant cotton duck, on roughed-up velvets, on wallpapers that have cotton accomplices for curtains and chair covers in the same room. Blue is new when it is lacquered on the old familiar bentwood chair, freshly copied in rattan. Blue roses warp-printed on velvety Cannon towels to suggest hand-worked needlepoint are a pretty development for the bath—to be found, along with other new blue Cannon towels, at Lord & Taylor, Hudson's, and Frederick & Nelson.

Other blues work this way: the snake skins in this garden, *upper left,* border and tie back curtains, arm a chair. The faint blue wash of window shade, *top, right centre,* could be a room divider. The Renaissance design on cotton, *second down, upper right,* reproduced in Italy by a strangely beautiful and understandably secret process, could spread out over a wall.

More news of the blues comes from the flower people. The seedsmen, Northrup-King, who have retrieved some old-fashioned blue flowers, put together a package of six—"Bouquet of Blue" they call it—to give a garden blue notes from early June until frost: salvia, bachelor's-button, aster, larkspur, and two not generally found in seed racks—white-eyed, electric-blue anchusa and clear-blue cynoglossum, the Chinese forget-me-not, sometimes known as hound's-tongue.

Even primrose paths can now be lined with blue: a new strain of primroses, *Primula acaulis,* more commonly called "Blue Beauties." How to find your way around the path here, how to put these blues and greens together, is clarified on page 152.

TOM YEE

MRS. GUEST AND MONSIEUR BOUDIN

AN AUTHORITY ON THE 18TH CENTURY DIRECTS MRS. WINSTON F. GUEST IN ARRANGING THE FURNITURE MOVED FROM THE SALON OF HER NEW YORK APARTMENT, TO AN ENORMOUS ROOM IN HER COUNTRY HOUSE.



This scene took place recently in the oak-panelled music room of Templeton, the Winston F. Guests' Long Island house. There, Mrs. Guest manned a red leather Louis Quinze chair as helpers spread the ruby and royal-blue Ispahan carpets. Supervising the placement of every stick of superb furniture, every rare carpet, every piece of extraordinary porcelain, was Stéphane Boudin, the world's most respected arranger of classic rooms, a connoisseur of furniture. A small, slender gentleman with great charm, a twinkly wit, and a vast, solid knowledge of his subject, M. Boudin has spent his life creating beautiful rooms for beautiful women.

For more than forty years, he has been the chief eminence of the renowned Paris decorating company, Jansen, Inc. Now, at seventy-four, he looks back on a past of setting to rights —all over the world—the interiors of châteaux and country houses, apartments and palaces, villas and moulins—and, occasionally, national monuments. A scholar on the French eighteenth century, an authority on the great carpets of many centuries, he is sought by knowledgeable women.

When the Guests decided to close part of their Sutton Place apartment and reinstate the furniture in the previously empty music room with its Elizabethan panelling at Templeton, Mrs. Guest invited her friend M. Boudin to help. He had already assisted her in arranging the rest of the house and so, as usual, it was a delightful session. "First of all, M. Boudin always knows exactly what he wants to do." Mrs. Guest said, "He has such taste, and then he's so intelligent, he's wonderful company." (Continued on page 159)

HENRI CARTIER-BRESSON



VOGUE'S OWN MENU

A FORMAL DINNER FOR EIGHT

VOGUE'S OWN MENU

MENU

FILLETS OF SOLE IN CHAMPAGNE SAUCE*

WILD RICE

WHITE BORDEAUX WINE

POACHED LEG OF LAMB*
(With Caper Sauce*)

RED BORDEAUX WINE

TOMATOES PROVENÇALE* SAUTÉED ZUCCHINI

HOT ROLLS

BIBB LETTUCE
(Oil and Vinegar Dressing)

TOMME DE SAVOIE CHEESE GOLDEN PUFF CRACKERS

COFFEE WALNUT ROLL*

VOGUE'S OWN RECIPE

FILLETS OF SOLE IN CHAMPAGNE SAUCE

FOR EIGHT PEOPLE

8 fillets of sole
¼ pound butter
3 shallots or 1 onion, minced
½ pound mushrooms, sliced
1 teaspoon salt
¼ teaspoon white pepper
½ bottle champagne
½ lemon, juice only
3 tablespoons flour
½ cup cream, 2 egg yolks

Preheat oven to 400°. Divide the fillets in half, the long way, and roll them. Butter a large oven dish and sprinkle with shallots and mushrooms. Place the rolled fish, cut side down, on this mixture, leaving a little space for fish to swell. Sprinkle with salt, pepper; pour on champagne and lemon juice. Butter a large sheet of waxed paper, cover the fish with it, and bake for about 20 minutes, or until fish flakes but is still firm. Remove to a heated serving dish and keep warm. Simmer the juices in the pan on top of the stove to reduce a little—about 5 minutes. Meanwhile melt remaining butter. Add flour and cook gently for 2 minutes. Add the pan juices and cook, stirring until thickened. Beat the egg yolks into the cream. Add to the sauce and cook, stirring on a low fire until thickened. Correct seasoning. Pour over the fish. Border with lemon wedges.

VOGUE'S OWN RECIPE

POACHED LEG OF LAMB WITH CAPER SAUCE

FOR EIGHT PEOPLE

1 6-pound leg of lamb
4 carrots, cut in chunks
3 stalks celery, with leaves
2 large leeks
2 onions stuck with 2 cloves each
3 large cloves garlic
¼ teaspoon each: bay leaf, thyme, marjoram, rosemary
1 tablespoon beef concentrate
2 teaspoons salt
½ teaspoon pepper

Place everything, except the meat and 1 clove garlic, in a roasting pan or oval Dutch oven. Add water—2 quarts should do it. Bring to a boil, simmer 15 minutes. Meanwhile, make slits deep in the meat and push in slivers of garlic. Plunge the meat in the broth and simmer, covered for 1½ hours, or until a thermometer registers 160°. The lamb should be still quite pink. Remove to a platter and keep warm with foil until the sauce is ready. Slice and arrange on a platter with the carrots on the side and tufts of parsley. Tomatoes Provençale may go around the meat. Pass the Caper Sauce separately.

VOGUE'S OWN RECIPE

CAPER SAUCE

FOR EIGHT PEOPLE

3 tablespoons butter
3 tablespoons flour
1½ cups strained lamb broth
¼ cup white wine
⅓ cup milk
2½ ounces capers
Pepper

Melt the butter, add the flour, and cook very gently for a minute or two. Add wine and 1½ cups of the broth the lamb was poached in. (Save remainder of broth for Scotch Broth some other day.) Stir until thick and smooth. Let simmer 5 minutes. Add milk, capers strained of their vinegar, and a little pepper. (Use caper vinegar in salad dressing.) Bring to the boiling point and serve.

VOGUE'S OWN RECIPE

TOMATOES PROVENÇALE

FOR EIGHT PEOPLE

8 perfect tomatoes, halved and seeded
1 clove garlic, minced
3 tablespoons olive oil (or more)
1 teaspoon sugar
Salt and pepper
Chopped fresh parsley

Wash, dry, and halve tomatoes. Squeeze to remove water and seeds. Heat the oil in a heavy frying pan with the minced garlic. Add the tomatoes and fry, cut side down, for 2 or 3 minutes. Turn, sprinkle with sugar, salt, and fresh-ground pepper, and fry until slightly soft. Lift out with slotted spoon and place on a platter around the meat course. Sprinkle heavily with chopped parsley.

VOGUE'S OWN RECIPE

COFFEE WALNUT ROLL

FOR EIGHT PEOPLE

3 tablespoons instant coffee
5 eggs, separated
1 cup sugar
3 tablespoons ground walnuts
1 tablespoon flour
Pinch of salt
Butter for the pan
Powdered sugar

FILLING: 2 cups cream, whipped; 3 tablespoons sugar; 2 teaspoons vanilla

Preheat the oven to 375°. Butter a 10 x 15-inch jelly-roll pan. Spread a piece of waxed paper in the pan and butter it well. Beat the egg yolks and ¾ cup sugar until thick and pale. Mix walnuts, coffee, and flour. Stir gently into eggs and sugar. Add salt to the egg whites and whip until they form soft peaks. Add the remaining sugar and beat until stiff but not dry. Gently fold the whites into the yolks. Pour into the prepared pan, spread batter evenly, and bake for 15 minutes or until edges brown and shrink slightly. Invert on a cloth sprinkled with powdered sugar. Peel off the waxed paper and roll up the cake on its length. Cool, covered with the cloth. Mix whipped cream with sugar and vanilla. When cool, unroll the cake, spread with the filling, roll up, trim uneven ends. Sprinkle with powdered sugar.



Is it true that English women make better wives?

Decidedly yes—say English husbands.

Of course, American husbands say American women make better wives.

So there you are.

Interestingly enough, husbands on both sides of the Atlantic feel that what elevates their wives above the ordinary is a flair for the Graceful Gesture.

Such as? Well, such as making sure there are lots of fresh-cut flowers around to brighten up the house.

Or, even more important, welcoming himself home at day's end with a Glorious Gordon's Martini. Still based on Alexander Gordon's original 1769 formula, Gordon's has long been the world's husband-pleasingest gin.

Why not take a cue from this and, tonight, greet your husband with a Glorious Gordon's Martini.*

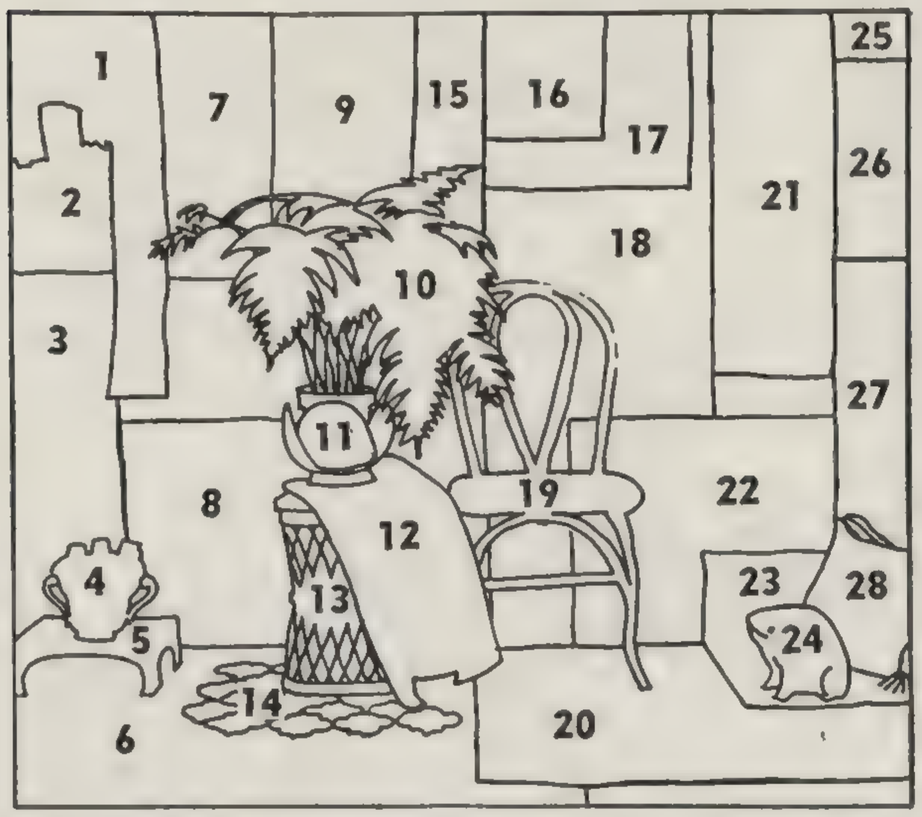
A few evenings of Graceful Gestures with Gordon's and he'll be bringing flowers to *you!*

***4 Steps to a Glorious Martini:** (1) half fill mixing glass with ice; (2) add 4 or more parts of Gordon's Gin, 1 part Dry Vermouth; (3) stir well, strain into chilled glass; (4) optional: add olive or lemon peel twist.

PRODUCT OF U.S.A. DISTILLED LONDON DRY GIN, 100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, NEW JERSEY

OUT OF THE BLUES

More about the 28 spring decorating elements shown on pages 146-147, including where to buy them.



1. Four snake skins, three shades of blue, from Brazil and India. Denning & Fourcade, the decorators, use such serpents to edge heavy white linen curtains and slipcovers. Fleming-Joffe, Ltd.*
2. Sheer Belgian linen casement woven with a lacy stripe; 50″ wide. $3.75 a yard, at J. H. Thorp.*
3. A crush of ice-blue velours—part Belgian linen, part cotton—for a cushion, a Victorian chair; 54″ wide. $16.50 a yard, Howard & Schaffer.*
4. The French faïence flower holder, a *tulipière*, has a Delft-blue pattern, two big ears; 9½″ high. $45, Tiffany.
5. Wooden chow table, lacquered light-blue, is news for a bed tray, for lap service; a foot square. $13, Azuma.
6. An old French carpet, reproduced, with shades of light-blue and white roses on a cream ground, a night-blue border. Size to order, Stark Carpet.*
7. The flowers called pinks come, too, in blue, and here they're on white wallpaper, $10.50 a roll. Coordinating 50″ percale, $10.20 a yard. Woodson Wallpapers.*
8. Great tulips bloom blue and white on duck, protected with "Scotchgard" for stain-resistance; 48″ wide. $15 a yard, D. D. & Leslie Tillett.*
9. A thick-pile, all-wool carpet designed from abstract motifs by Gio Ponti in the workroom of Gloria Finn in Italy. Mustard, greens, and golds on blue ground; any size, any colour. Luten, Clarey, Stern.*
10. A fern called *Pteris trémula* takes to coolness and shade, and blues all around it. Luther Greene.
11. This blue-sprayed woven rattan cachepot from Hong Kong borrows its shape from a lotus bowl; 9″ high. $4.50, Anne Davis.
12. In the new Cannon Royal Family towels, a new effect in towelling: warp-printed blue roses one side, solid écru the other. "Needlepoint Rose," $4, Lord & Taylor, Hudson's, Frederick & Nelson.
13. The rattan tabouret from Hong Kong, here lacquered a powdery blue, could work equally well as a stool or a table; 16″ high, 12″ square. $16, Anne Davis.
14. Tiles hand-carved to a shape popular in Provence are glazed night-blue in France. $6.80 a square foot, Three Centuries Antiques.
15. Brilliant-blue print on heavy cotton twill, 50″ wide, has an identically-patterned companion wallpaper. Both named "Feathers," both $10.80 a yard or roll. Woodson Wallpapers.*
16. Once a Louis XIV multicoloured silk, this stripe has been redone on cotton in several shades of blue; 50″ wide. $10.50 a yard, Brunschwig & Fils.*
17. A cambric window shade may be ordered in any size, painted in any one of twenty-six oil colours. Here shown in "Horizon Blue," 36″ wide, 6′ long, $8. "Regalite" by Joanna. Holland Shade Company.*
18. To slipcover a summer chair, white Queen Anne's lace hand-screened on sprout-green strié canvas, treated with "Scotchgard" to keep it fresh all summer; 48″ wide, $15 a yard, D. D. & Leslie Tillett.*
19. From Hong Kong, a wrapped rattan chair, versatile, decorative, and as portable as a paperback novel. This one, sprayed deep blue. $20, Anne Davis.
20. An all-wool moss-green needlepoint rug, hand-worked in the Greek Islands. 6′ x 9′, Stark Carpet.*
21. A towel idea crystallized: enormous, flowery, pale-blue crystal patterns woven into dark-blue, velvety terry cloth: "Crystal Palace" from Cannon's Royal Family collection. $2 a bath towel, at Lord & Taylor, Hudson's, Frederick & Nelson.
22. A dark-blue chenille rug from France has full-blown white tulips, foliage-green foliage, all-wool pile; 6′6″ by 9′10″. $350, Stark Carpet.*
23. This heavy cotton from France was adapted from a seventeenth-century fabric originally made in satin and cut velvet. The olive green is where the satin was, the off-white where the velvet was; 48″ wide, $10.50 a yard, Brunschwig & Fils.*
24. The toad, blue and green faïence, a copy of one from the early T'ang Dynasty; 7″ high, $25, Tiffany.
25. Dark-blue crushed velours, Belgian linen mixed with cotton, looks like an heirloom, has the stamina to become one; 54″ wide. $16.50 a yard, Howard & Schaffer.*
26. "De Medici," an azure-blue and antique-white traditional design printed by the famous process developed in Italy by Fortuny; 53″ wide. $16.50 a yard, Fortuny.*
27. Plum-coloured flowers on dusk blue, an old Persian design reworked on soft cotton suède-cloth for curtains and sofas and chairs; 36″ wide. "Omar Khayyam," $8.25 a yard, at Lehman-Connor.*
28. The pillow that casts reflections is "Taj Mirror." Made in India for Nettle Creek, it has hundreds of bits of mirror, bright blue tassels. $13, Altman's.

*THROUGH DECORATORS

FOR STORES ACROSS THE COUNTRY, SEE PAGE 177



We are Incorrigible Moderns

We have been since 1824. And our eyes are still focused on the future. We see a suspension span or a swept wing and reclaim this purity for sterling. The silver must be as beautiful as its inspiration. Every new pattern, each oyster fork or knife we craft is subject to ruthless scrutiny. Is the balance superb? Are its eating manners impeccable? Could it dine with ancestral china? Forever we shall keep our stubborn stand. To give you sterling of the very finest. Reed & Barton lives as long as we believe love should. And we are awfully unmodern about that.

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Patterns left to right: DIMENSION, THE LARK, SILVER SCULPTURE. Four-piece place setting $34 or $34.75; 32-piece service for eight $272 or $278. F.T.I.
For nearest store and booklet on these and other Reed & Barton solid silver patterns, write Reed & Barton, V462, Taunton, Massachusetts.



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Only "Slimlook" by Smoothie has the flattening and flattering "Slimlook Touch" of firm lace-over-satin deftly placed on a satin elastic front. The high-fashion styling of this Smoothie high-waist girdle* slims and shapes you in long, softly molded lines. Completely elasticized with Lycra® spandex for lightness and comfort. White. Sizes 26-34. $16.50. Smoothie "Slimlook" is available in a complete line of panty girdles, girdles, and all-in-ones. Smoothie bra, $5.95.

Elastic satin: acetate, nylon, Lycra spandex (exclusive of decoration). Elastic net: nylon, Lycra spandex.

THE STROUSE, ADLER COMPANY, NEW HAVEN, CONNECTICUT

*Patent Applied For

Smoothie® "Slimlook®

®"Lycra" is Du Pont's trademark for its spandex fiber.

LIVING WITH FLOWERS

(Continued from page 145)

there are tuberous begonias and fuchsias. Only in the library, against the darker furniture and the richer, deeper tones of the books, are cyclamens permitted to be cerise or carmine, home-grown anemones mauve and magenta and vermilion, and cinerarias mulberry-red.

If the colour of the flowers is under subtle control, so is their perfume. Ever present, singly or mingled; but never oppressive or over-insistent. Gratefully, though, one recognizes at least one example each of all one's private categories of flower-scent.

Flowers that smell like tastes, or sound like voices almost too faint to be heard. Flowers with scents that are homely mnemonics: stephanotis recalling one's first dinner party; rose-geranium, one's first bill from Floris; hyacinths, the first year one fell, unsuitably, in love. Flowers whose essences fill one with nostalgia for a world that never was.

Perhaps their owner may be allowed, since it is a pleasing foible, to pretend to be no expert. But if not an expert, at least an original, adding her sun-warmed Californian contribution to the hitherto strictly Virginian and Bostonian family tradition of the Jeffersons and the Coolidges. And above all she is an artist, seizing upon and creating from whatever material by chance lies to hand —in her case, the essential greenhouse, neither modern nor large, that was left standing when the enormous old family house was pulled down some years ago to be replaced by the smaller house of today.

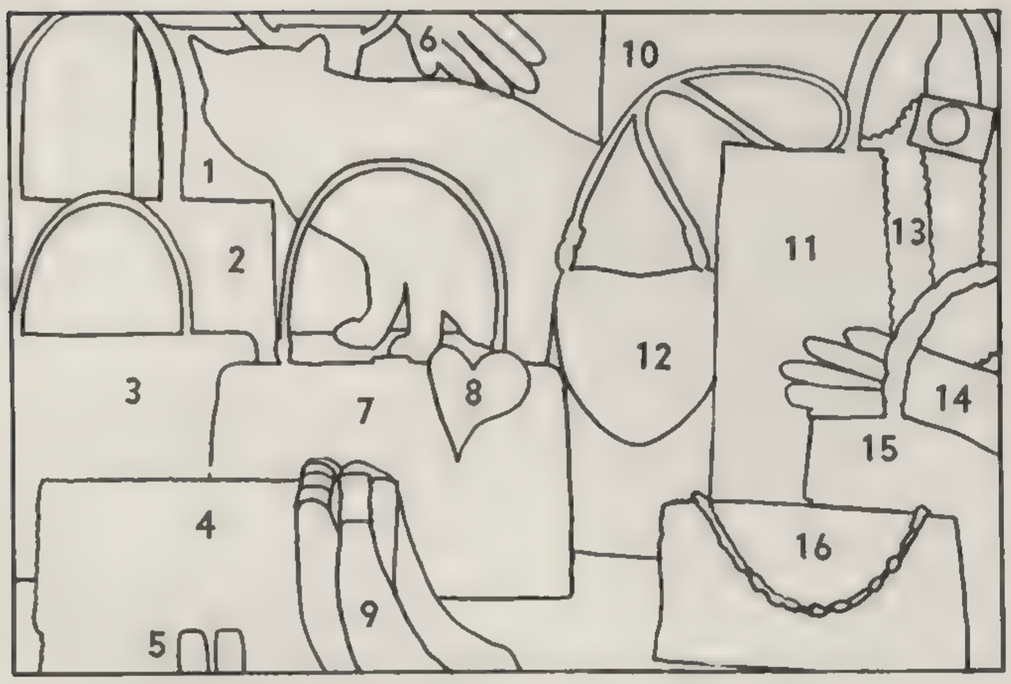
Here, in the greenhouse, covering every available square inch of space, are all the plants that at one time or another may conceivably be required to meet the demands of the perpetual gardens. At widely varying stages of development, and in a chronological disorder, unthinkable to those who only know of gardens in terms of long winter hell and short summer heaven. English begonias that are as yet no more than minute leaf-cuttings; stock seedlings even smaller, but almost palpably ready to get going; nasturtiums already in bud, further advanced than tulips; antirrhinums at their second cutting; cereus waiting for a night to bloom in; impatiens waiting for the day when they will be moved to the bedroom, where their coral-pink will contrast with the yellow roses in the Fantin-Latour painting beside the bed. Plants being trained into standards, hoops, and pyramids of green.

And in a neighbouring storehouse, called The Pit, crowd camellia bushes, mimosas, and fuchsias, and the other magnificent improbabilities. How incomparably more amenable, though, is Bruno Tosi, head gardener at Coolidge Point, than many greenhouse tyrants. It almost seems as though he has no secrets. Good gardener-like, he slipped into my hand an envelope of cuttings from the Swedish ivy I admired—because it is less of an ivy than a light-green explosion that one day will be studded with white flowers like stars. . . .

As I was leaving, Mrs. Coolidge beckoned me in again. She had found a photograph of her husband, a better likeness than the portrait above the library chimney-piece. He had a share of the generous ancestral features: a handsome, happy-looking man, who with her planned the new house, but died before it was completed.

Then away and over the wooded hill again, and on to the road from which one after another, house, sea, and rocks are seen to shift, and finally pass from sight. And only now, as their image settles into focus in the mind, does it occur that here, as always elsewhere, flowers are simply the perfect symbol of the inseparable beauty and brevity of the human condition. "And was a text albeit done in plant"—to quote once more from Robert Frost. And he said, perhaps, all that really needed to be said.

Details of the accessories on pages 110-111



1. Mock crocodile handbag—news for its creamy whiteness, its marvellous texture, for its bamboo hoop-handles. By Garay, $9*, at Bloomingdale's.

2. Black patent leather handbag—the horizontal sort; with a bamboo crossbar (bamboo, the look of bamboo, are news now). By Greta, $23*, at Altman's.

3. White patent leather handbag with white lizard handles knotted on; two swagger pockets. Good with yellow or with pale colours. By Jacomo, $80*.

4. Make-believe alligator—actually, a marvellous, new, deeply-embossed fabric—souffléed nylon: soft little black envelope clutch for evening. By MM, of Orceyre fabric, $16*. Saks Fifth Avenue.

5. Pebbly hoop earrings—of white stones, pavé. By K.J.L., $12*, at Saks Fifth Avenue.

6. White pigskin gloves, with black cotton palms for news—for bite with dark brown-and-white tweed. Stitched in black; 5-button length. By Fuchs, $14, at Henri Bendel.

7. White alligator handbag with a new non-shiny look. Fastens with a handsome fluted gold clasp; $130*, at Lederer.

8. The important non-symmetrical pin—gilt, like a heart-shaped leaf. The dazzle: rhinestones. By Richelieu, $17*, at Altman's.

9. Beads in the news: chalk-white caviar beads, here in two necklaces, each many strands deep. With the big, important clasp—black-and-white and barrel-shaped; to wear singly or in pairs. By Mimi di N, $13* each, at Bonwit Teller.

10. Black patent handbag—square, quilted—with a loop-and-collar-button closing and self handles. By Koret, $50*, at Saks Fifth Avenue.

11. Black water buffalo shapes up here as a tall, supple, shopping bag—sleek and roomy. By Bonnie Cashin for Coach; $46*, at Saks Fifth Avenue.

12. Long, sleek, long-handled shoulder bag of white patent leather; gilt lock. By Greta, $23*, at Henri Bendel.

13. Bogus jet necklace; news in the clasp—a big, bombé jet (also bogus) in a grainy square gilt frame. Five strands deep. By Brania, $17*, at Macy's.

14. White cotton gloves—bite in the black stitching. Four buttons long. By Crescendoe, $4, at Peck & Peck.

15. Bone-white envelope of smooth calfskin; news in the thick, braided handle. By Bienen-Davis, $26*, at Bonwit Teller.

16. In Siamese silk ivory-coloured, a fold-over evening bag, to carry by its textured-gilt chain. By Enger Kress, $10*, at Saks Fifth Avenue.

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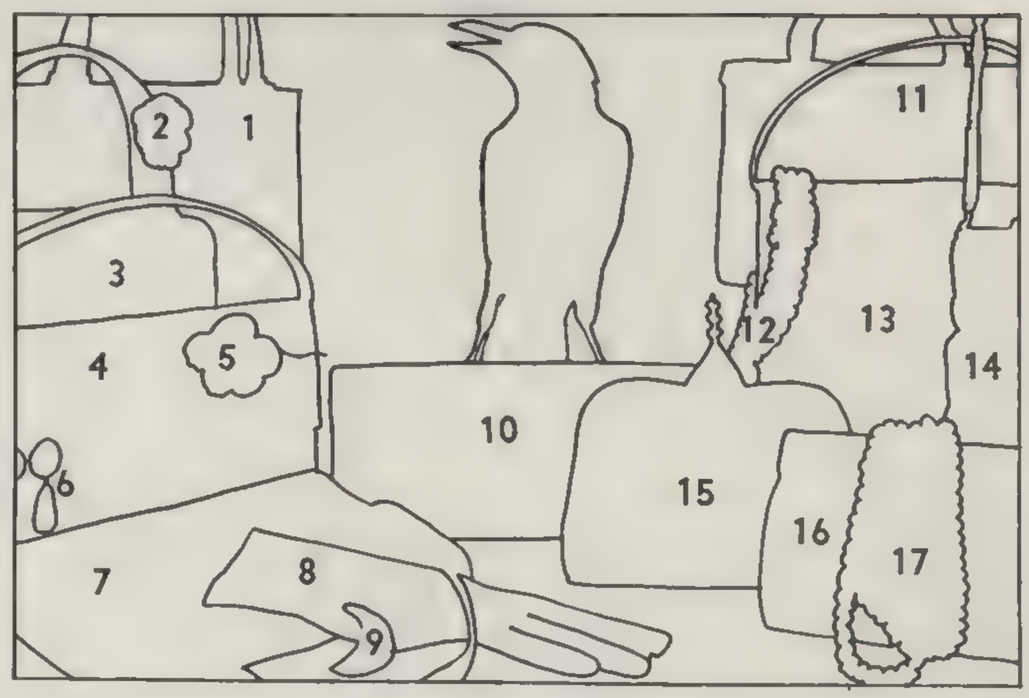
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COLOURS THAT GO POW

Details of the accessories on pages 112-113



1. Sleek red patent leather handbag with two outside pockets; this red works like a depth charge with pink, Bougainvillaea purple. $60*, at Gucci.

2. Big oval pin, a network of green quartz cabochon stones set in gilt, and jotted with bogus pearls. By Cadoro, $13*, at Saks Fifth Avenue.

3. Brilliant spinach-green patent leather handbag with outside passport pockets—roomy, marvellous for travel; bracing with mauvey pink, toast, magenta. By Nettie Rosenstein, $100*, at Bergdorf Goodman.

4. The new rave in reptiles is for brilliant colours. Here, saffron alligator (great with garden-green, white): an envelope bag with the new, sleek, clean lines—it belts closed, with no metal fasteners showing. By Lucille, $235*, at Saks Fifth Avenue.

5. Poppy pin of bright indigo-blue enamel, with a gilt stem; at the centre, a bogus ruby. This, wanted for a dress of violet gazar. By Eugenie Buchner, $45*, at Bergdorf Goodman.

6. Baroque drop earrings of apple-green chrysoprase set in gilt. To wear, say, with mauvey pink silk. By Miriam Haskell, $14*, at Saks Fifth Avenue.

7. Shiny red patent leather handbag—long, slim, great with spring's ultra-violets, white; $27*, at Barra.

8. Very new-looking: the brilliant glove. Here, lemon-coloured cotton, 5 buttons long—this is a marvellous supporting colour for white piqué. By Fuchs, $4, at Henri Bendel.

9. Crescent pin paved with turquoise and starred with ruby and sapphire flowers (all the stones are bogus). By Trifari, $15*, at Lord & Taylor.

10. The new streamlined look in a clean-cut clutch of glossy fake patent leather—brighter-than-lemon-yellow. By MM, $12*, at Saks Fifth Avenue.

11. A marvellous, pale-blue, woven cotton cord that looks like straw, here in a bag with a flap-over front—clearly wonderful with white. By Eugenie Buchner, $58*, at Henri Bendel.

12. Dark-blue lapis necklace three strands deep, climaxed by a turquoise clasp shaped like a flower (all the stones are bogus). By Laguna, $15*, at Bergdorf Goodman.

13. A black and white ring-lizard handbag that belts closed; wonderful daytime look with black and white. By Lucille, $125*, at Bergdorf Goodman.

14. The same pale-blue cotton cord, here in a shoulder bag that's two pockets long; on a dark bamboo-and-chain suspender. Good to wear with coral or to slip on with white in the country. By Eugenie Buchner, $67*, at Henri Bendel.

15. Lacquer-red lizard, latched with a pagoda-shaped clasp gold-plated and brilliantly jewelled. This is an evening clutch, marvellous with strong purple and with printed chiffons; $185*, at Jacomo.

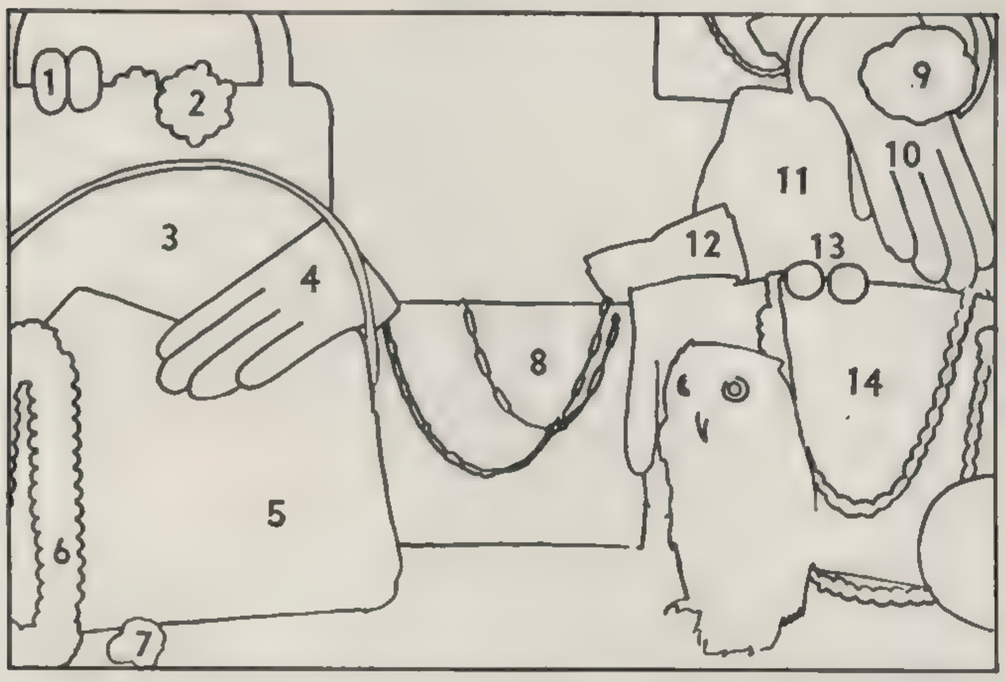
16. Spinach-green clutch of lineny-looking straw cloth. For instant-fashion, just add pink or a breath of white organdie. By MM, $12*, at Bonwit Teller.

17. Two ceramic necklaces, to wear as one; in marbled shades of spinach-green. The two-strand necklace, $4*; the three-strander, $6*. Both by Bergère, at Bloomingdale's.

*PLUS TAX

PANAMA COLOURS, SNAPPED WITH GOLD

Details of the accessories on pages 116-117



1. What the newest earrings are: non-shy—of a substantial size. Here, enormous, accordion-pleated gilt hoops, jotted with fake turquoise. By Vendôme, $7*, at Best & Co.

2. One of 1963's important deep-dome pins—a gaggle of gilt acorns, some crusty, some smooth. By Monet, $15*; Lord & Taylor.

3. Panama-coloured handbag of natural baku straw (Panama is the rave handbag colour for late spring and summer, especially if it's snapped with gold). Calfskin handles, gold-plated clasp. $105* at Betrix.

4. Pale, peanut-coloured kidskin gloves (peanut mixes beautifully with almost any summer colour at all). Eight buttons long. By Viola Weinberger, $18, at Bergdorf Goodman.

5. Handbag in pale Panama; natural baku, snapped with a stalky gold-plated clasp; $93*, at Betrix.

6. The 1963 necklace focuses on a dramatic clasp—here, a flower, marking the summit of a 3-strand necklace of plump, Florentine-textured gilt beads. By Monet, $30*, at Bonwit Teller.

7. Deep-pile gilt ring—it rounds to a high, bristly, porcupine dome. By Castlecliff, $6*, at De Pinna.

8. Small baku handbag in the creamiest possible shade of Panama. Fake coral on gilt chain handles; fake coral clasp. We see it late-day with a dress in a coral-ly-pink. By Roger Model, $100*, at Bonwit Teller.

9. Deep, coarse-grained—a marvellous, larger-than-life gilt poppy. By Van S, $5*, at Macy's.

10. Blond kidskin gloves, the colour of salt-water taffy—cool and delicious. By Kislav, $19, at Best & Co.

11. Gold-plated bracelet handles, clenched on a handbag of natural baku straw. With swagger pockets; $115*, at Betrix.

12. White pigskin gloves—of continuing importance (and continuing charm) with spring suits and for the country; these, 8-button length. By Fuchs, $15, at Lord & Taylor.

13. Huge, creamy, bombé pearls (they're bogus) circled with rhinestones and wide gilt rims. Earrings by Hattie Carnegie, $10*; at Altman's.

14. Handbag of natural baku straw swung—as so many handbags are now—from chain handles: twisty, gold-plated. With two outside swagger pockets; $85*, at Betrix.

*PLUS TAX

DAYS ON THE CRISP SIDE

Following is a list of shops where the Jerry Silverman clothes on pages 132-135 may be found.

Altoona, Pa. ... Meyer Jonasson
Atlantic City, N. J. ... Homberger's
Boston, Mass. ... Charles Sumner
Buffalo, N. Y. ... Wm. Hengerer
Charlotte, N. C. ... Montaldo's
Chicago, Ill. ... Carson Pirie Scott
Cincinnati, Ohio ... Gidding-Jenny
Colorado Springs, Colo. ... Montaldo's
Columbia, S. C. ... Mary Lowe
Columbus, Ohio ... F. & R. Lazarus
Dayton, Ohio ... Rike-Kumler
Denver, Colo. ... Montaldo's
Durham, N. C. ... Montaldo's
Fall River, Mass. ... Arline Booth
Greensboro, N. C. ... Montaldo's
Hartford, Conn. ... G. Fox
Honolulu, Hawaii ... Carol & Mary
Kansas City, Mo. ... Woolf Brothers
La Jolla, Calif. ... John Hogan
Los Angeles, Calif. ... Bullock's-Wilshire
Louisville, Ky. ... H. P. Selman
Memphis, Tenn. ... Levy's
Miami, Fla. ... Burdine's
Miami Beach, Fla. ... Lillie Rubin
Milwaukee, Wis. ... Hixon's
Norfolk, Va. ... Nicholson & Marks
Oklahoma City, Okla. ... Al Rosenthal
Philadelphia, Pa. ... Bonwit Teller
Pine Bluff, Ark. ... Garnette Mullis
Portland, Ore. ... Best's Apparel
Providence, R. I. ... Martin Barnes
Richmond, Va. ... Montaldo's
Ridgewood, N. J. ... Jenny Banta
Roanoke, Va. ... Samuel Spigel
Rochester, N. Y. ... Sibley, Lindsay & Curr
Rockford, Ill. ... Ursula Stuart
Salisbury, Md. ... Anny Godsey
Seattle, Wash. ... Best's Apparel
St. Louis Park, Minn. ... John W. Heller
Stamford, Conn. ... Ethel Allan
Syracuse, N. Y. ... McDonald's
Tucson, Ariz. ... Cele Peterson
Tulsa, Okla. ... Sadye's
Whitefish Bay, Wis. ... Peg Bradley
Wilmington, Del. ... Purple Door
Winston-Salem, N. C. ... Montaldo's



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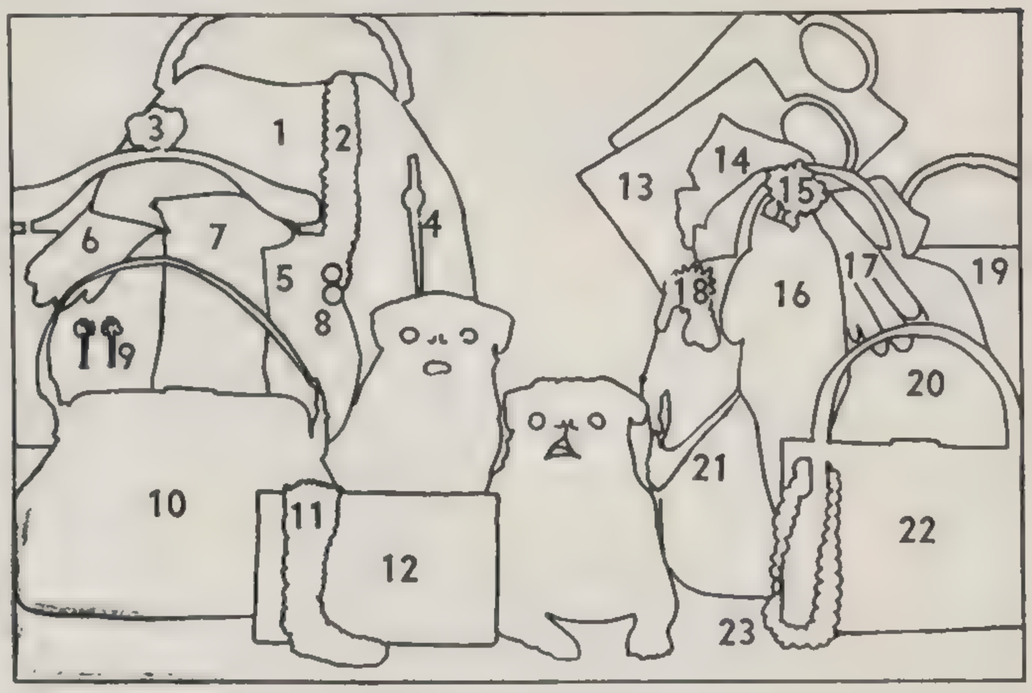


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BLACK AND WHITE THAT MAKE A BLAZE

Details of the accessories on pages 114-115



1. White fake patent handbag—news in the lacquered black briarwood handle and latch. Plastic lined—doubles as a beach bag. By MM, of Du Pont's Pattina, $23*; Lord & Taylor.

2. Three-strand necklace a mix of jet beads and bogus, baroque pearls—gilt-capped. Good with black, white, jade-green. By Kramer, $13*, at Tailored Woman.

3. A white enamel carnation, to pin high on the collarbone—or half in, half out, of a pocket. By Robert Originals, $13*, at Saks Fifth Avenue.

4. Leather-faced watch—it has a black calfskin dial and wristband; Lucite case. "Hyannis," by Sheffield, $16*, at Best & Co.

5. A sleek wood hanger works as a handle for this fake black patent handbag. By Lesco-Lona, $16*, at Saks Fifth Avenue.

6. The indispensable white cotton glove; 4-button length. By Hansen, $3, at Bloomingdale's.

7. White silk scarf with black powder-puff dots, a black rolled edge; to fold narrowly, knot on a lacquer-red dress; 31″ square. By Echo, $5, at Lord & Taylor.

8. Speckled dome earrings—paved with the new chalky seed beads and with fake jet. By Expansion Products, $4*, at Arnold Constable.

9. Upside-down drop earrings (the largest part is at the top); rhinestone flowers tailed by rhinestone baguettes. By Albert Weiss, $8*, at Saks Fifth Avenue.

10. Piebald handbag of black-and-white cowhide; we like it with black, the very-white whites. By Park Lane, $19*, at Gimbels.

11. Two 7-strand necklaces of jet, pearls (both bogus), chalk beads. To wear with black, grey, white crêpe; 30″ long. By Marvella, $13* each, at Franklin Simon.

12. Neat little envelope bag with a snakeskin look; actually, printed acetate in tones of grey-to-black. By Greta, $23*, at De Pinna.

13. Two tall fake patent handbags—one black, one white—with bangle handles: each can be folded, carried as a clutch. By St. Thomas, $3* each, at Altman's.

14. What the newest scarf prints are apt to be: black-and-white abstractions on full-bodied silk. This 36″ square, of silk crêpe, by Vera. $3. Bloomingdale's.

15. Three pear-shaped fake pearl drops on a pin that's a pile-up of fake pearls and rhinestones. By Scaasi, $30*, at Altman's.

16. One of the most dazzling scarfs around: white with an inches-deep black border, edged with a very-fine fringe. In a thick, supple, substantial silk. By Balenciaga, about $25, at Saks Fifth Avenue.

17. Hand-sewn gloves of eggshell white cotton; 8-button length. By Wear-Right, $4. Lord & Taylor.

18. Flower pin, dangling chalk beads; brushed gilt petals, dotted with rhinestones, chalk-centred. By Eisenberg, $10*; Bergdorf Goodman.

19. The important new bamboo handle on a grainy white leather handbag. By Calderon, $26*, at Saks Fifth Avenue.

20. Charcoal-grey tote bag, for travel—looks marvellous with white, with cream. Fake leather, completely washable; zips closed. By Starflite, $13*. Macy's.

21. New way to make a waistline—chained-up links of black patent leather. We see it lashed around a shifty peanut-coloured dress. By Colony, $13, at Bonwit Teller.

22. Glistery alligator handbag in the whitest of whites, for the brightest of yellow silk dresses; spinach-green linen. By Lucille, $325*, at Bergdorf Goodman.

23. Two single-strand necklaces, to wear together—faceted chalk and jet beads, knotted. By Dalsheim, about $5* each. Stern's.

*PLUS TAX

(Continued from page 148)

There are critics who believe that M. Boudin is a rigid, one-period perfectionist, that a Boudin room, wherever it may be placed in the world, is a jewel of a re-creation of the French eighteenth century. But his clients deny this theory. And of Templeton, Mrs. Guest said, "Each room is completely different. It is NOT an all-French house. The small, salmon-shaded dining room is eighteenth century because it was planned around our collection of sporting oils of that period. But the yellow and green library is all Chippendale English mahogany and gesso furniture. M. Boudin has a marvellous understanding of English furniture—very few people do."

The Guest house is an excellent illustration of M. Boudin's ability to translate his perception of his clients' lives, personalities, and looks, into their rooms.

"He's so aware that Mrs. Guest is blonde!", someone said of the periwinkle blue and apricot boiseries, the soft greens, shrimp pinks, poppy reds, and yellow colourings that echo the Guests' great Chinese porcelains, arranged by M. Boudin. All contribute to an enchantingly pretty background for Mrs. Guest's cool beauty.

Much of M. Boudin's reputation rests on his ability to do a room—using the furniture and objets at hand—in a correct, beautifully patterned but easy setting. For Mrs. Guest, he deployed the considerable amount of furniture Mr. Guest inherited from his mother in such a manner that the atmosphere of this large house is one of charm and intimacy and colour, rather than grandeur.

Another time, as a favour to a long-time friend and client, he spent a day arranging the small Georgetown house of a charming young woman. The next day he received a letter from the grateful husband saying that for the first time the family had spent a comfortable evening in the drawing room.

Occasionally M. Boudin finds that he must work with elements that do not quite meet his exacting standards. "But," he has said, "we make do." M. Boudin's "make do" means surmounting the problem—brilliantly.

Recently a visitor, admiring one of the more celebrated decorations, exclaimed over the lovely high proportions of the room. It was pointed out to her that in fact the room was bad architecturally. For one thing, the pantry door had been placed opposite the fireplace. But M. Boudin had chosen colours and arranged the furniture and lit the paintings in such a manner that the architectural defects went unnoticed, giving the room a new illusion of height.

M. Boudin does not have any set rules for decorating. "Things come from the atmosphere of a country, from meeting a person or a house. You know," he said with a courtly, Gallic smile, "in decorating you have to get married many times, with the mind, the house, the atmosphere. It's complicated!"

M. Boudin has no chi-chi about communication contrivances. He will have no truck with simulated French telephones. About television he said:

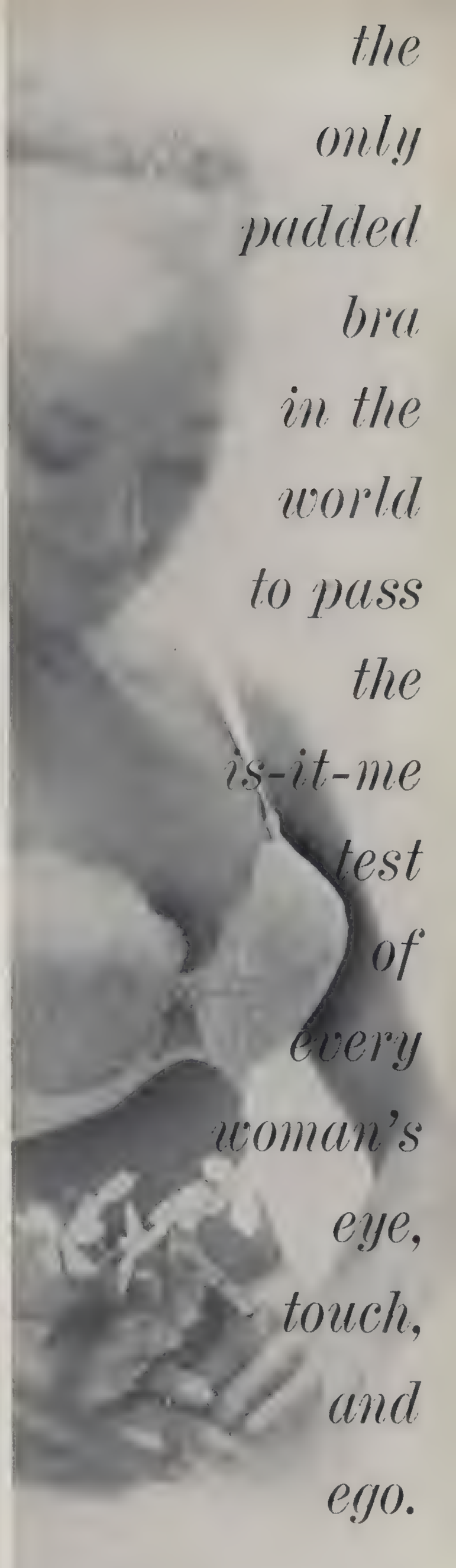
"It is completely useless to hide it. Anyway, people are always buying a new model. One year they have it on the floor, the next on the arm of a chair." (In the Charles B. Wrightsman's New York apartment, a superb example of M. Boudin's work, an antenna-eared television set is plainly on view. It rests on its metal table up against the exquisite boiserie of an eighteenth-century bedroom.)

Though M. Boudin accepts and employs many styles, many periods of furniture, it is obvious that his heart belongs to the Louis' of the French eighteenth century. "But there is terror," he said: "Every barn, every attic has been visited. The cause, I'm afraid, is the dear country of America—you've spoiled the game! Because much of the great furniture is now being collected by Americans. Instead of allowing it to come back on the market, you give it to museums. In twenty years, these institutions will be fantastic."

Stéphane Boudin is not a descendant of either of the famous Boudins—the eighteenth-century cabinetmaker, the nineteenth-century painter. ("If I were, I would have inherited some beautiful things.") He is the son of one of the manufacturers of fine furniture trimmings in Paris. Because of his taste and sense of design, he became a partner of Jansen, Inc. in 1921. Since then he has been the chief force of its Rue Royale base and of the factory on the Rue St.-Sabin where six hundred and fifty men work in these renowned ateliers producing some of the beautiful makings of a Jansen interior—from chandeliers to door locks. "But not antiques—we do not make our own!"

Last year M. Boudin retired, but his schedule is as crowded as ever, his travels about the world as frequent. During a recent three-week visit, he touched down in Palm Beach, Nassau, and Mexico City as well as New York. On his agenda now are several houses here, a villa in Portugal, a yacht, and The National Bank of Mexico. Nearing completion are two assignments which M. Boudin considers to be among his latter day "chef d'oeuvres": The residence of former King Léopold III at Argenteuil near Brussels, and, in addition, after thirty-five years of labour, Leeds Castle, with its moat and black swans, the magnificent establishment owned by Lady Baillie in Maidstone, Kent.

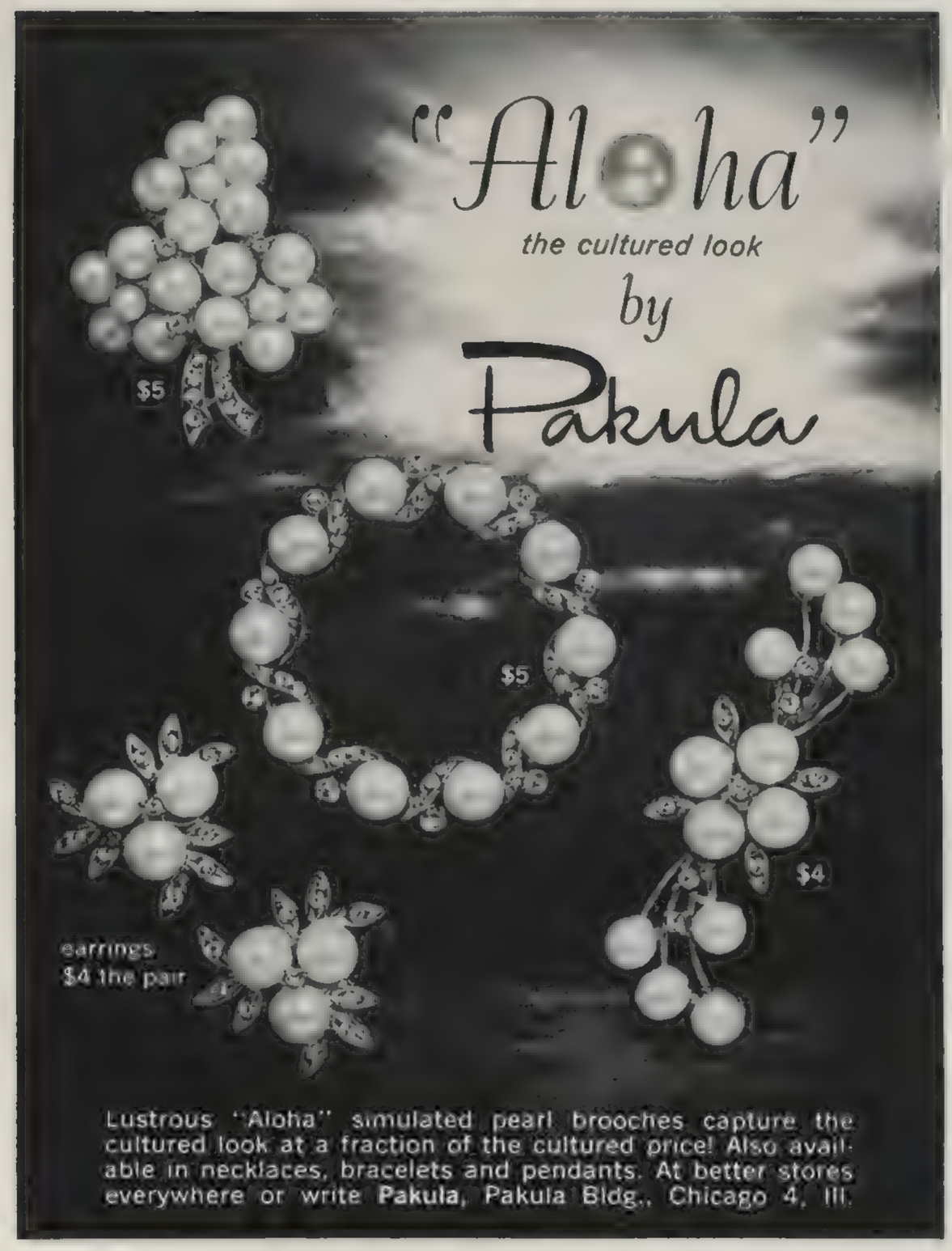
"It is stupid," he once said, "but I can not refuse my friends. And a house is never finished. It must never go even ten years without rearranging. Anyway, it is not work for me, it is fun, amusing. It is not a snobbism, but I ADORE my women." And in return his women adore him.

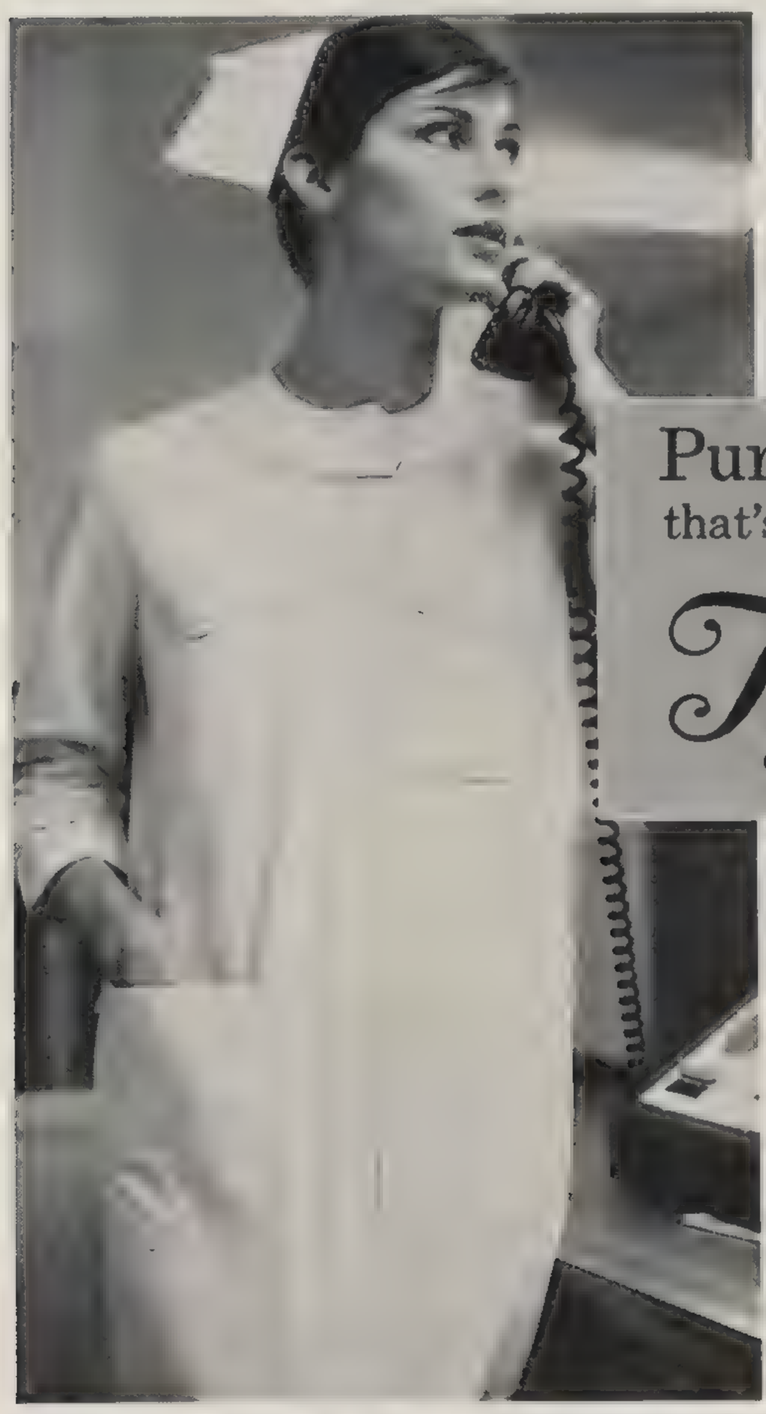


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RED DAWN

(Continued from page 131)

Georgia. There he soon recovered his health and spirits, but (no doubt because of the long effort of convalescence) produced nothing except a choral ode to peach brandy, which, after initial publication in *The Georgian Aesthetic and Cultural Program-Journal*, he decided to withdraw and has not republished. "In the life of every artist," he says with a wry smile, "there are mistakes. As the Georgian proverb puts it, a busy builder sometimes forgets the roof."

But today Nyashka is happy and productive. He has spent two terms in heavy industry: one in the gold-mining area within the Arctic Circle, where, although he gathered much material, a severe attack of pneumonia linked with a hitherto unexplained mental depression prevented him temporarily from converting it into poetry; and the other in the Donets Basin, where he produced a superb dithyramb on the Soviet invention of aluminum:

White as our souls
light as our hearts
bright as our future—
aluminum!

After the instantaneous success of the abstract ballet *Storm of Bauxite*, during which this fine lyric was sung by the choir of the Donbas Light-Metal-Workers-and-Cryolite-Processors' Union, N. V. Ponimaiu was given a remarkable distinction. He was appointed a Poet of the Soviet Union, and, after a two-week vacation on the Black Sea, sent on an official mission to Africa. At present he is on the first leg of his trip, in the Republic of Ghana, where he is writing the scenario for a joint Soviet-Ghanaian film to be entitled *With the Redeemer Forward!* He has already had the honour of being received by the Redeemer himself, His Excellency President Kwame Nkrumah, who has evinced the deepest personal interest in his work.

We see now why, in spite of N. V. Ponimaiu's respect for Robert Frost and his love of literature in general, he was unable to meet the venerable American poet. "Frost," he says, "stands for the past. My friends and I, we are engineering the future." The past, for Nyashka, means war; the future means peace. And he has never put this more boldly and memorably than in his newly published *Song of Youth:*

We are front-line fighters for peace!
We are front-line fighters for peace!
We'll hang, we'll shoot, we'll bomb, we'll burn
All enemies of peace!

———— • ————

Next

in

April 15 Vogue:

THE NEWS
FROM BALENCIAGA
AND GIVENCHY

(Continued from page 97)

it is also a field of genuine creation which we are apt to take for granted. Men ordinarily have no gift for this sort of thing.

What, exactly, does a woman gain by managing her own investments? Some additional profit, perhaps, hopefully. An investment counsellor, managing other people's money, must err on the side of conservatism. This does not mean that her investment must diminish in real value as the gradual inflation which seems characteristic of our economy moves ahead. (The managers of trust funds, particularly, seem to me to be excessively cautious at times, and to fail to keep an estate up to its original real value because of fear of any sort of price decline in the issues held.) A woman who leaves her investments to others may well leave a smaller estate than the rare businesswoman who is able effectively to manage an equal investment herself. Depending upon economic conditions, it could still be larger, of course, than the estate she inherited.

Furthermore, the nation's economy might well be strengthened by knowledgeable women investors in large numbers. The money owned by women but controlled by men surely exercises a dampening force upon the economy; because the money managed for women is managed, on the whole, conservatively. A substantial portion of insurance company funds, for instance, is invested in government bonds. The only "repository" that is more conservative is a hole in the ground. An investment counsellor does not manage his client's money as he does his own; insofar as he must assume the responsibility for other people's funds, he must err on the side of conservatism. This large amount of money being managed so negatively disturbs me. Capitalism needs risk capital and large amounts of it.

Consequently, there would be both personal and social gain if women became financiers on a large scale. But it would not be all gain. What might be lost if women plunged into financial theory, if they learned really to appreciate a good portfolio, if they became creative about money in the way I have described? I think a lot of the richness would depart from our society. To become adept in stock management, women would have to learn to think like men. The difference between men and women would become merely biological. I should not like that. I like my women clients. I am sometimes taken aback by their attitude toward finance, but I like their attitude toward *me*, and I would be sorry to see it change. I am sure that most men, in spite of their habitual complaints about women, would not really be happy with any major changes in them. After all, almost half the adult population at the present time are men. That is enough.

Whether the women themselves would be any better off I do not know. It is at least possible that Yeats was right, that women in some fundamental way are different from men. Hence, if we should really succeed in converting great numbers of women to masculine ways of thinking in order to enable them to undertake masculine kinds of activity, they might be, on balance, losers.

There is a kind of conflict in all of this between the demands of the economy and personal demands. I believe that in such a situation the economic consideration must defer to the human one. We might, at little personal cost, minimize the financial disadvantage of having a great deal of money seeking a limited number of blue-chip stocks and utterly neglecting speculative ventures. We would not have to make stock market analysts out of women.

We might introduce women to three fundamental principles. The first of these would be: "Nothing ventured, nothing gained." This does not, you see, take us very far into the realms of high finance, but it is a useful principle if one really believes in it. The people who handle money for women should be conservative, but they needn't be so conservative as they are. A little understanding of this first principle on the part of their clients might encourage investment brokers and trustee officers to take some risks.

The second fundamental principle is: "Fools rush in," and so forth. A very substantial amount of money is lost each year by women who try, in effect, to outsmart the male financial world. They do this by looking for bargains outside the established financial channels, by buying land, oil stocks, and mining properties from independent operators. A few of these speculations might work out, but they are not for amateurs. In financial terms, "Fools rush in" might be translated as: If an established broker (investment or real estate, or whatever) hasn't got it, then you shouldn't want it. Investigate before you invest.

The third fundamental principle is: "It's only money." Most women would be better off if they paid less attention to their investments, not more. In fact, they shouldn't get attached to them. Affections are properly bestowed upon people, can perhaps be bestowed upon boats, but ought never be directed toward stocks and bonds.

These principles, well-digested, will not make women financial experts. They do make it possible for them to make effective use of financial experts. If they were generally adopted by women investors, both the women and the economy would profit. And the women could continue to do what they do best—be women.



(SEEN ON PAGE 22)



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CYPRUS—WHERE SAINTS AND GODDESSES MEET

BY LANFRANCO RASPONI

Cyprus: here Venus was born, here Richard Coeur de Lion married Berengaria and Othello strangled Desdemona. And here, now, ninety flying minutes over the Aegean Islands from Athens, lies an island almost overburdened with history, treasures, surprises, and views.

Mild in climate, fierce in beauty, Cyprus spreads a ravishing fertile plain between two tall mountain ranges. Its half a million people are a mix of Turks, Maronites, and Greeks with the Greeks leading—although the island, tucked in the northeastern corner of the Mediterranean, is closer to both Turkey and Lebanon. Green-eyed, graceful, charming, and bronzed, the people add up, all told, to one of the handsomest groups in the world, no less attractive for the simmer of intense and ancient rivalry between Greeks and Turks. Having a Turkish chauffeur for my rented car, I felt the strain, although Cypriots, hospitable in the Greek tradition, treat strangers with respect, kindness, and warmth.

JUMP-OFF TO HISTORY

Although Cyprus is now completely independent with its own government, the British, still discreetly in the background, provide a framework of efficiency and correctness. Many Cypriots speak English, and almost all the Turks speak Greek. Women, not often seen in either the Greek or Turkish quarters, are great card players and in summer crowd the terraces and balconies. The men apparently never shave at home as Cyprus has more barber shops, doubling as clubs, per square block than anywhere in the world. The old-fashioned hotels with spacious, well-ventilated rooms are exceedingly well run.

Excellent bus and taxi service goes everywhere on decent and improving roads, but to see the island in comfort takes a minimum of seven or eight days. Nicosia, the capital, where most flights from Athens to Beirut or Tel Aviv stop, blends East and West as if they never split. Encircled by honey-coloured walls built by the Venetians to defend the city in 1567, with its Gothic churches turned into mosques by the Moslem invaders, its bazaars and its narrow streets along which every other shop seems to sell spices, old Nicosia has a peculiar charm. Outside the walls, the modern buildings have a look of bourgeois semi-officialdom that still suggests an English colony.

HEROES AND JEWELS

Outside the walls of Nicosia, a memorial to Queen Victoria rises in the form of a museum. Relatively small, it houses local treasures ranging from the prebronze age cultures to that of Imperial Rome. The twelfth-century B.C. statue of the Horned God from Enkomi; the fantastic terracotta figures from the Ayia Irini Temenos tombs dating back to the seventh and sixth centuries; the sixth-century jewels found in Arsos and Curium; the unforgettable marble figure of the truncated turbaned Venus of the second century—all these have the quality, the distinction, that made Cyprus a leader in arts centuries ago.

Greatest of all, the more-than-life-size bronze statue of the Emperor Septimius Severus, discovered near Kythrea in 1928, presents a true hero and a god. There may be no more beautiful head in Roman portraiture.

In the old town of Nicosia, the former Cathedral of Santa Sophia where all the Kings and Queens of Cyprus were crowned, Gothic in every detail, is now the anachronistic Mosque of Selimiye. Built by the Franks and

(Continued on page 163)

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much like French cathedrals, it served Christians for about three hundred years, until 1570 when the conquering Turks transformed it into a mosque. Oriental colours glare inside: the balconies for prayer and the Gothic capitals painted strong green, the carpets bright red.

"THE MOST ROMANTIC CASTLE"

Barely a half hour's drive from the capital rises Saint Hilarion, the most romantic castle in the world. Hovering breathtakingly two thousand two hundred feet over the sea—in the midst of a craggy landscape of pine trees, it hugs a mountain peak and climbs in a myriad of stairs, terraces, turrets, and paths.

The long slow ascent turns from surprise to surprise. At the very top, the almost Wagnerian scenery suddenly becomes very Mediterranean with a magical view towards Kyrenia and the entire eastern coast of the island. Named for a sixth-century Syrian hermit who came to this region and died in a local cave, this castle, first a church, then a monastery, became the summer residence of the Lusignan Kings.

Another short drive leads to the Bellapais Abbey, built on the edge of a cliff facing the green Kyrenia plain, the nearby sea and the distant Taurus Mountains in Anatolia.

What remains of the exquisite cloister, open as it is on one side, looks like a Verdian stage set from *Il Trovatore* or *Ernani.* Thin, long cypresses rise in the middle and frame delicately the charming arches. A Roman sarcophagus of tantalizing beauty with garlands and lion heads carved in marble somehow fits in with the crusaders' setting.

The refectory with its high Gothic vaults and six windows overlooking a postcard panorama has a sensationally light and airy play of arches on the ceiling.

PICNIC IN KYRENIA

The town of Kyrenia offers a Turkish-accented harbour, with long, narrow houses fraught with wooden balconies. Right on the sea the Crusaders' Castle dominates the scene. English people who have made Kyrenia their resort are everywhere, tweeded and smoking their pipes.

The coast, Mediterranean to the core with carob, olive, apple, orange, lemon, and almond trees everywhere, is spotted with vineyards and small and clean villages. Bathing and picnicking off the beaches is superb for six months of the year.

A two hour drive along the Northern coast reaches the excavations of Soli Theatre and Vouni Palace, the latter dating back to the fifth century B.C., when the Cypriots revolted against their Persian oppressors.

Built on the top of a mountain, hanging over the sea, the terraces and courts of the palace look out on an entrancing bay, the blue sea glimmering away along the golden shores and on the other side the green plains.

MOUNTAIN MONASTERY— AND MIRACLES

From Xeros I drove across the mountains to Paphos stopping on the way to visit Kykko, one of the most celebrated of the several Cypriot monasteries, built 4,000 feet above sea level in Alpine grandeur. Even in summer a heavy sweater helps as the temperature at this altitude drops many degrees.

A miraculous holy icon of Madonna and Child presented to the monastery by the Byzantine Emperor Alexius Comnenos in 1100, draws hundreds of pilgrims by cars and bus-load daily.

PAPHOS' HIDDEN SPLENDOURS

The town of Paphos extends over a large rambling area, emerging from gardens on a rocky plateau facing the sea. In ancient times, the modern city's site was a necropolis and everywhere there are still caves and tombs.

An excellent guide book by Loizos Philippou, available at the small museum, tells that at one time Paphos was the Roman capital of Cyprus, and the site of the great sanctuary of Venus. Here, too, St. Paul converted Sergius Paulus, its first Christian Governor. After Arab invasions, dating back as far as 648 A.D., a long domination by the Lusignan Kings, the Venetians, and finally the Turks, it seems incredible that anything still stands not pillaged or burned.

About one hundred of the so-called Tombs of the Kings, some magnificent with loggias and porticoes of the Doric order, are hewn in the rocks on the seashore, but to find some of them calls for a guide who knows his way around. More in Paphos: a mosaic, recently unearthed, of ebullient gods and goddesses, mermaids and gladiators, and the small underground Byzantine church of Ayia Solomoni with fading frescoes.

HOMES OF SAINTS AND PAGANS

An excursion from Paphos across pretty wooded country ends at the Monastery of Saint Neophytos, rising under a rocky ridge where the Saint lived as a hermit. Twelfth-century Byzantine frescoes, still powerful, line the cave where the body of the Saint was buried.

The loveliest of all the Byzantine churches on the island stands near Paphos in the village of Ieroskypos. With its five graceful cupolas, old walls a symphony of white and grey, and doors and windows painted pale blue, the church has quiet elegance and touching serenity.

Little remains of the Temple of Aphrodite at Kouklia, near Paphos, the legendary spot where Venus arose from the sea, but the small museum in the nearby mediaeval castle is attractive. Contrary to the Botticelli representation the sea here is always rough along the craggy coast, and the tremendous rock under which the goddess first appeared to mortals looks amazingly white and Nordic.

Swimming in the water of Venus' birthplace I remembered Euripides' "O let me come to Cyprus, island of Aphrodite, homes of the loves that cast their spells on the hearts of men."

Next stop on the spectacular drive along the Southern coast, the Temple of Apollo Hylates near Curium has been brilliantly excavated by an expedition from the Pennsylvania University Museum. Apollo was adored here as god of the woodlands (Hylates) and, said Strabo, anyone who dared touch the

(Continued on page 177)



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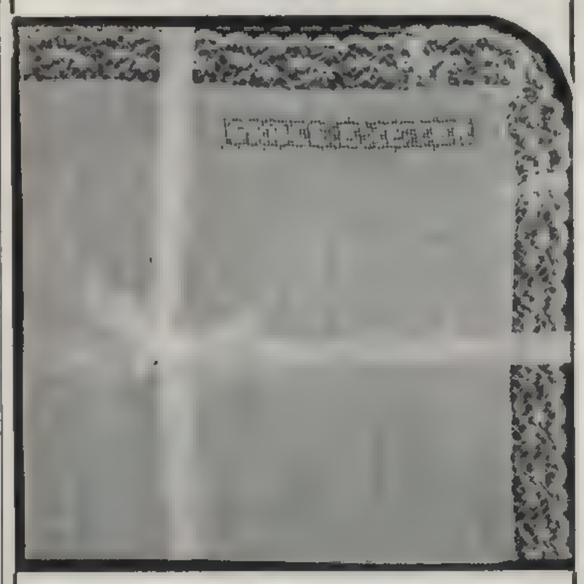
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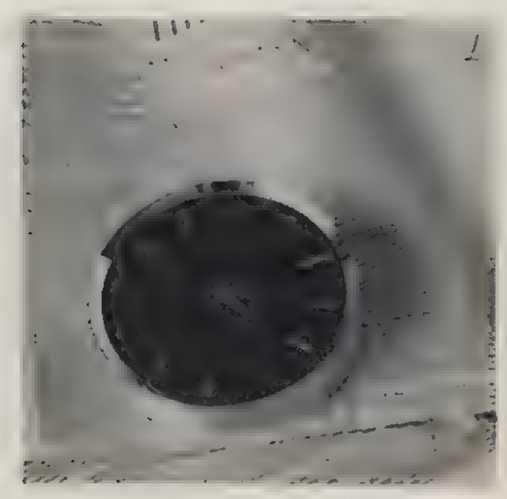
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Vogue's SHOP



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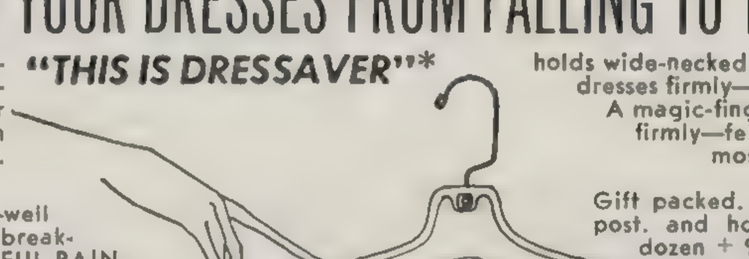
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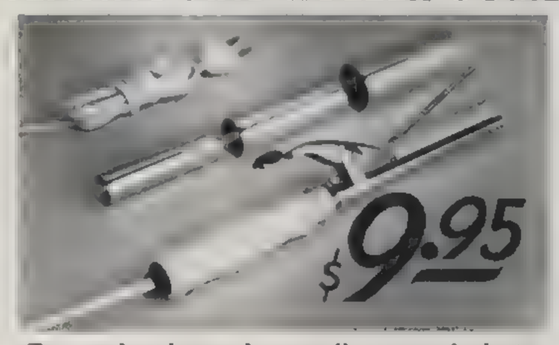
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Terry Shorts—Well-tailored. Back zipper. White, Pink, Aqua. Sizes 10-18. **$4.50**

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Shirt 'N Shorts $7.95 Size.....White only.

Tailored Shirt....$7.95 Size.....Color.....

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Produits Nina, Dept. 7-DN, 610 5th Ave. New York *(in Rockefeller Center since 1937)*

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Send name and address. Pay only $3.00 on arrival plus C.O.D. and tax. Results guaranteed. Or save money. Send $3.30 (tax incl.) we pay postage. Same Guarantee.

THE MITCHUM CO., Dept. 7-PD, PARIS, TENN.



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☐ Complete Kurley Kut kit at $1.98
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Vogue's SHOP



Black-and-white checked silk organza stole, hemmed with a ruffle. Also in blue, pink, or brown with white. By Emily Wetherby, $22.95. Altman's, 361 Fifth Avenue, N.Y. 16. Coiffures by Coiffures Americana.



From England, pewter goblets—copies of a George II design, c. 1740; 6½" high; $10.50, or 6 for $58 (ppd.). The British House, 304 East 85th St., N.Y. 28.



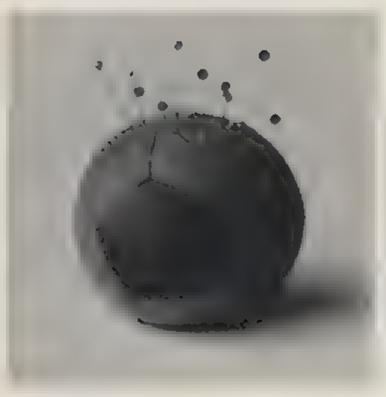
Crisply-ribbed white suit of Swiss cotton ottoman, the jacket tied at the throat. Also in black. By Evan Picone, 8 to 16, $40. Bonwit Teller, 721 Fifth Avenue, New York 22.

Handmade in Italy, bright yellow sandals of raffia and leather; also in black, white, beige; adjustable straps; 5½ to 9, A. B. $34.95. Daniela, 43 E. 57th St., N. Y.



HOUND

. . . it might as well be Spring



Patchwork pincushion —felt, filled with parakeet gravel; quite heavy. Red, orange, pink, and mustard; or green, turquoise, royal blue, and avocado. $5.25 ppd. Nancy's Fancy, 1075 First Ave., N. Y. 22.



Unwaisted beach dress from Finland, of light Kukkaraita cotton striped in pink and red, or orange and yellow; 6 to 16, $32. D/R International, Inc., 866 Lexington Ave., N. Y. 21.



From Hong Kong, a wicker magazine rack with a handle; 14" square, 9¼" h. $4.50 ppd. Bon Marché, 74 Fifth Ave., N. Y. 11.

A slither of silk surah—gathered at the neckline, sashed. Orange dots on pink, or white on yellow or on lime-green; 6 to 12, $65. Robert Leader, 146 E. 54th St., N. Y. 22.



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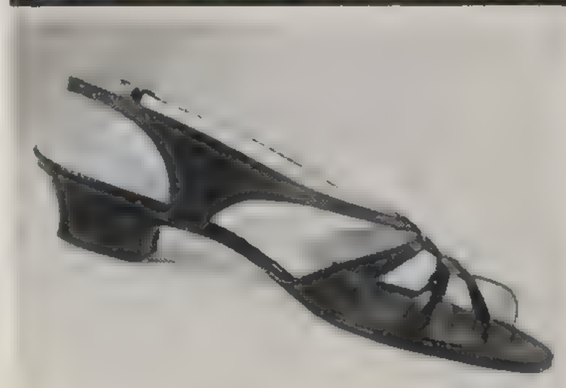
BEAUTY AND THE BLEACH

No fairy tale this, but a fact! *Problems fade* with Jolen Creme Bleach . . . the fabulous new cosmetic that bleaches superfluous hair on face, arms and legs. Like magic, medically approved Jolen turns dark hair pale blond to blend with your own skin tones. Be a beauty . . . try JCB now!

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Name_____ ☐ $2* Reg. Size (¾ oz.)
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Add 10% Fed. Tax (P.P. charges included) Money back guarantee



Made in Italy
IMPORTED *Venetian* SANDALS

Low curve of a heel—brand new and just right for slim pants, cotton dresses. Made in Italy of supple black calfskin. Marvelously comfortable, they're the perfect "tourist" shoes—for sightseeing first, luncheon afterwards. Wonderful, too, for desk through dates. Sizes 4-10 Medium, 6-10 Narrow. **$13.95** ppd.

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...these age spots*



fade them away!

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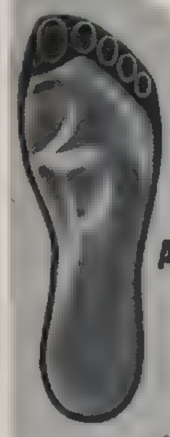
SEND NO MONEY—7 DAYS TRIAL TEST

Send name and address. Pay only $2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send $2.20 which includes tax, and we pay postage. Same guarantee.

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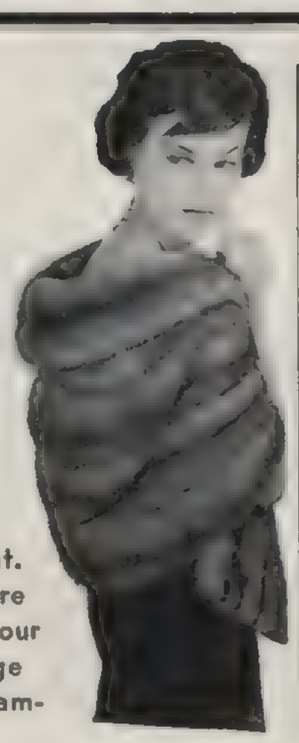
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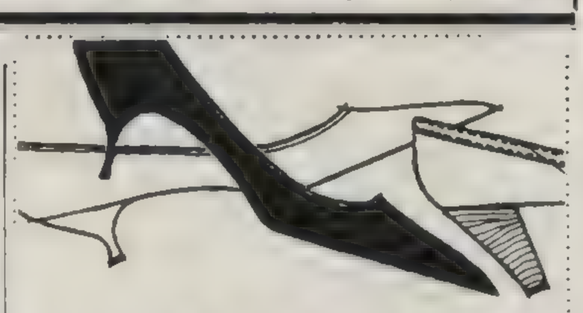
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IMPORTED HUMAN HAIR EYEBROWS



Imported Real Hair eyebrows, that just stick-on and off in seconds. Arch and shape till it suits. Black, Dk. Brown, Light Brown. #9381/F.T.I. $4.25

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REMOVES UGLY HAIR FOR GOOD!



QUICKLY, SAFELY, IN PRIVATE—FROM ANY PART OF BODY

With a new pencil-like instrument you can now painlessly, safely and in private, remove unwanted hairs one by one — for good — by destroying the hair roots. Follow easy instructions. Avoid moles, warts, etc. The Pellatron works by electrolysis, the method followed by high priced professionals. Yet there are no wires, no plug-ins. Certified to be safe and effective by a renowned Independent Testing Institute, after six months' testing. Our guarantee: it must work perfectly for you, or money back!

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Send name and address and $1.00. Pay only $11.50 on arrival, plus C.O.D. postage. Or save money. Send $12.50 and we pay postage. Same Guarantee.

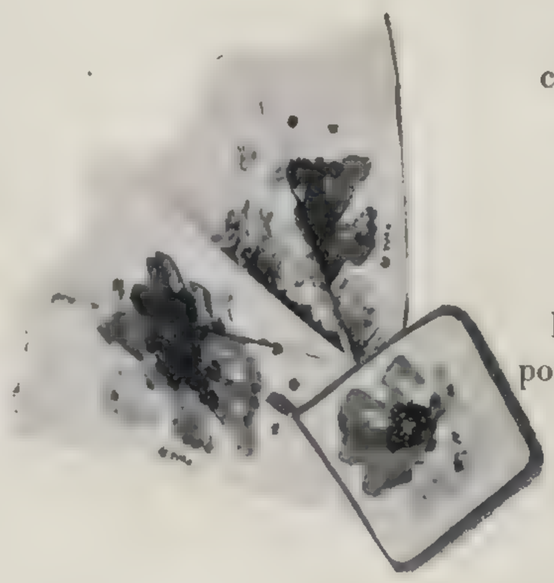
THE MITCHUM CO., DEPT. 7-DX
PARIS, TENN.

Vogue's SHOP HOUND

. . . April idea-bonus



White shirt, slim, leggy white pants—both, Italian cotton denim. Also pink, faded blue, turquoise; 8 to 16, $29.95. Veneziano Inc., 819 Madison Ave., N.Y. 21.

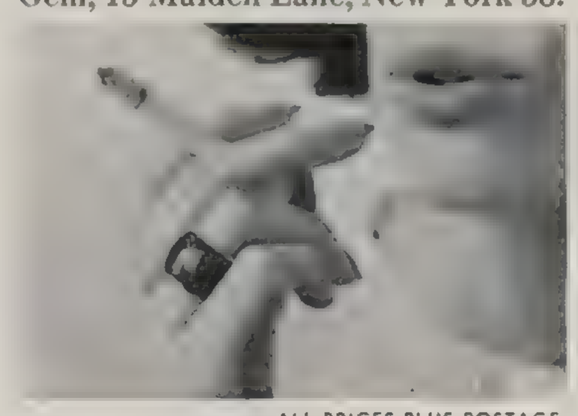


Linen dish towel with a potholder to match—red, blue, or yellow flowers sketched on white. Of Belgian linen by Vera; towel, $1; holders, 2 for $1. Altman's, 361 Fifth Ave., N.Y. 16.



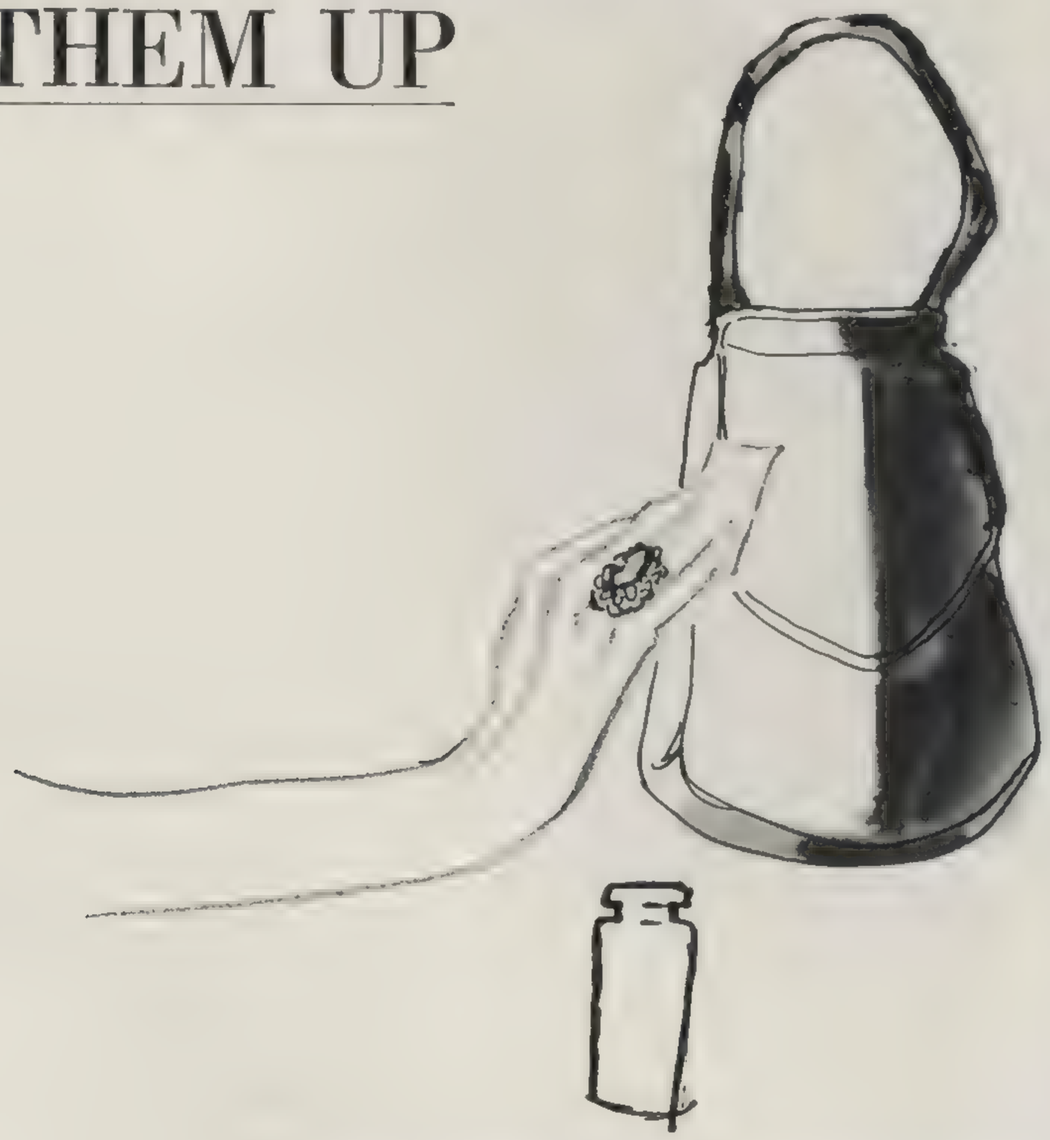
Switchable sports goggles—one pair of frames, five sets of lenses: brown, green, smoke for bright sun; yellow for fog; clear or rose for normal daylight. Plastic; $8.95 with case. North Eastern Optical Corp., 1209 E. 19th St., Brooklyn 30, N.Y.

Wide jade band, lined and rimmed with 14-k. gold; polished by artisans in the Far East; ½" wide, $75 inc. tax. International Gem, 15 Maiden Lane, New York 38.



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The newest change in handbags: colours that slip on and off—like polish on fingernails. The news is a liquid that's actually a make-up for handbags, shoes, belts. Two or three thin coats colour either temporarily or permanently (the finish is waterproof, but, like nail polish, it wipes off easily with a special remover), and the whole job, including drying time, takes about half an hour. Here, we've coloured a taupe suède handbag lettuce-green (stroked on over suède, the make-up smooths out the nap, produces a kidskin finish). The process works on fabrics as well as leathers, is called Shu-Mak-up; comes in 24 shades; costs about $1.25* at Stern's.

*PLUS TAX



BEAUTY TRAPS IN TRAVEL

(Continued from page 140)

there—you won't find a better pedicure anywhere in the world unless it's at the Excelsior in Rome. . . . The beauty trap in Teheran is Farsi. Unless you can read it, you won't have much luck finding the hairdresser's sign. Teheran hairdressers can turn you out looking quite well, actually, though the Farah Diba influence there compares with the Jacqueline Kennedy influence here, and is the basic coiffure dished out in every Teheran salon. . . . The beauty trap in Greece is the out-of-doors, the scene of everything including the night life. Constant wind, constant sun, constant out-of-doors add up to two needs: a can of hairspray (take your own); a daily combing by a hairdresser. The latter cooperates by keeping his salon open every evening until eight o'clock or so; a late appointment for a combing slips into the mainstream of the life perfectly—you wouldn't be dining before nine in any case. . . . The beauty trap in South American cities is the expectancy with which you're greeted; how can one live up to the standards of chic and neatness borrowed beautifully from Paris by the Latin American woman? By thinking Paris, current Paris, and not mistaking the few rather *chargée* looks one sees for the standard. . . . The beauty trap in the fishing at Lake Rudolf is the sun. Take invisible sun block and put it on as often as the directions say you should. . . . The beauty trap in skiing is parched lips. Which takes us back to where we began: to the fundamental beauty rules to follow in travelling anywhere. See these, page 70.







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Live with private families 30-60 days in France, England, Germany, Italy or Spain—coed, ages 11-22. Other programs combining travel for older students. **Paris France Europe Ass'n for Study & Travel, 610 Fifth Ave., New York 20, N.Y. Circle 5-3560.**

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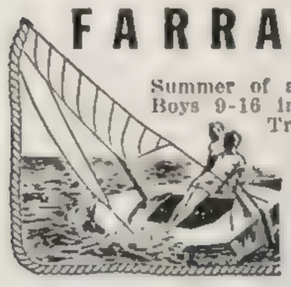
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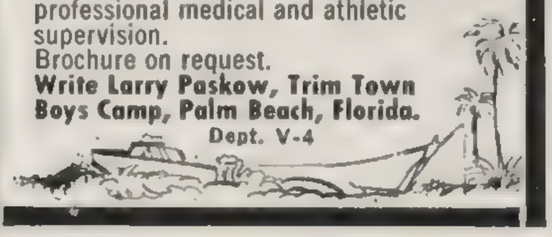
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CYPRUS—WHERE SAINTS AND GODDESSES MEET

(Continued from page 163)

divine altar was flung into the sea from the nearby cliffs.

RUINS AND JUKE BOXES

Small, compact, incredibly elegant, the Castle of Kolossi, further up the coast, appears from a grove of cypress trees. It has a long, complicated, romantic history in which the Hospitalers, Templars, Mamelukes, Genoese, Venetians, and Turks all played star rôles. Now, from the nearby vineyards comes the best wine of the island, Commanderia.

Seven miles further on, the town of Limassol, a large Cyprus port, has a charming waterfront, and amusing, animated shopping centre strung along narrow streets. Earthquakes and violent attacks from the sea have erased the town which existed when Richard Coeur de Lion married Berengaria of Navarre, but the old fortress houses a good museum.

Larnaca, forty miles to the south, has, like Limassol, a busy waterfront spotted with cafés whose juke boxes play through the night.

Tradition has it that after his miraculous resurrection in Bethany, Lazarus came to Larnaca to be consecrated the first Bishop of the local see. The big, handsome church built over his tomb in the centre of the town attracts many pilgrims.

ANGELS IN PEACOCK FEATHERS

One of the most rewarding excursions leads to the Mohammedan Shrine of Hala Sultan, by the salt lake, and the Byzantine Church of Panayia Angeloktistos. Its interior, adapted to Orthodox use, has been tampered with but its glory, the seventh-century mosaic of the Holy Virgin and Child, flanked by Gabriel and Michael, remains. The gold of the Holy Child's robes shimmers almost as if light were caught there, and the Madonna stands, with her feet wide apart, a tower of strength and peace. The two archangels, holding mysterious blue balls, their ringlets tight around their pensive heads, walk towards her, their tremendous wings made of peacock feathers in the lower part gradually turning emerald green at the top.

Beyond the church, the landscape suddenly changes, as the salt marshes emerge and near them an oasis of green: groves of cypress and eucalyptus trees. In this almost African setting it seems completely natural for a slender minaret and a cupola to appear. In this pretty mosque is buried the foster aunt of Mohammed, Hala Sultan, a remarkable woman who died near here fighting with the Arab armies for the conquest of Cyprus.

THE MISSING WONDER OF THE WORLD

Twenty-five miles separate Larnaca from Famagusta. Although several thousand Turks still live in the old town of Famagusta, entering it at night from the bustling modern city of Varosha through the ancient Venetian walls, it seems a ghost city.

H. V. Morton, in his book, *In the Steps of St. Paul,* wrote, "mediaeval Famagusta is one of the most remarkable ruins in the world, and it could be made one of the wonders of the world by one millionaire in search of immortality."

Christian refugees from Acre turned it into one of the most fabulous cities of the Near East with, at one point, a church for every day of the year. The war between the Venetians and the Turks in the second half of the sixteenth century laid the city in ruins, yet the golden Cathedral of St. Nicholas (turned into the mosque of Lala Mustafa Pasha), the incredibly romantic fortress of Othello by the sea, the Venetian palaces, and Gothic churches still give Famagusta a magic all its own.

Incidentally, one of the best hotels on the island, The Constantia, located right on the beach, with a balcony for every room, is in nearby Varosha.

THE BEST FOR LAST

From Famagusta excursions range to the delicate Byzantine church of St. Barnabas, to the extraordinary ruins of the bronze age town of Enkomi and to Salamis, the most important of the ancient cities. Because Salamis is without doubt the most exquisite of all the treasures Cyprus has to offer, I advise keeping it till the last.

The traditional founder was Teucer, son of the King of Salamis, a Greek Island, and a hero in the Trojan War. What remains today is from the Hellenistic period and aristocratic to the core. The marble Gymnasium with its statues and pink pools has been re-erected with infinite care and taste, as has the small horseshoe-shaped theatre.

Rarely do ruins give as complete an aesthetic pleasure as these. They rise, white and elegant, amidst groves of mimosas, fennels, acacias, and pine trees along a golden deserted shore and vibrant blue sea.

* * *

From Famagusta it is a little over one hour's drive back to Nicosia, the capital, but for a traveller with time on his hands, Cyprus' treasures stretch on. There are few good books on Cyprus but anyone interested in the Cypriot character should read Lawrence Durrell's *Bitter Lemons,* an eloquent and entertaining account of his stay on Cyprus. He liked the Cypriots intensely and so did I.

OUT OF THE BLUES

Other stores carrying the Cannon towels and decorating ideas shown on page 146

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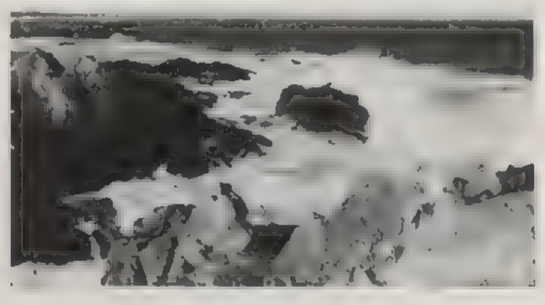
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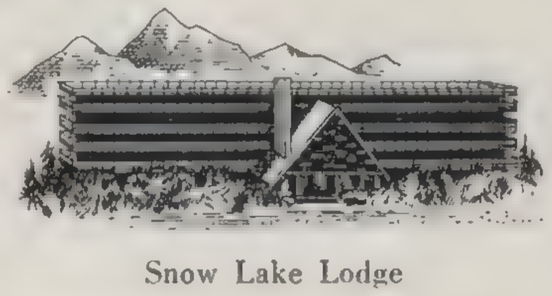
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Vogue suggests while visiting the nation's capital, take a trip south through the beautiful and historical state of Virginia and see the homes of some of our past presidents and Arlington Cemetery. A trip over the Skyline Drive in the heart of the Blue Ridge Mountains is always enjoyable and interesting.

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V-463

"THE SNOBS OF PARIS"

(Continued from page 126)

hasn't got a leg on it!" ("To have a leg" is the quality of a particularly heady wine which falls in heavy globs into the glass.)

Above all there is a first-rate show. I have always thought that a Frenchman can be better sized up by the way he goes into Maxim's than by the marks with which he graduated from the École Polytechnique. Some men come to a sudden halt just inside the door, like uncertain ships, waiting for the proprietor to pilot them. Others, perhaps in order to free themselves from a complex, pinch their nostrils or rub their cheeks on the way to the table. Some are wounded in their pride because they are not allotted the *omnibus* at Maxim's or a *chemin de fer* at the Berkeley. (A table for four on the Avenue Matignon, whose single line of chairs is reminiscent of a railway compartment.) They sit down reticently in "Abyssinia," (the name given by the waiters to the area of the less desirable tables) and attempt to save face by taking notebooks (from Hermès) out of their pockets in order to show that they have weightier things on their minds. The privileged diners whose least whims are known (a boned wing of chicken, black radishes, slabs of butter, no watercress with their grilled meat) throw a fit of temper if their preferences are forgotten. Such persons, who are often very rich and eat very little, are offended if they do not have the benefit of the "red pencil," which scratches out the total of the bill and replaces it with another, ten percent lower, which is accorded to the true initiate. Mr. Henry Ford, Jr. (let his tuna with olive oil not be forgotten!) is a red-pencil customer and one who can be sure of occupying the *chemin-de-fer* table, while the biggest checks are those paid by the anonymous and docile crowd relegated to "Abyssinia."

Needless to say, the privileged few affect a blasé, world-weary, or irritable attitude toward the headwaiter's most tempting proposals and very often turn them down altogether. They prefer to make up their own minds, and the surest way to cause them to order roast lamb is to suggest partridge with cabbage. They are particularly delighted when having asked, "How is the woodcock today?" the headwaiter leans over and says in a confidential whisper, "Not for you, sir." This is the supreme accolade.

When I am at these restaurants I often wonder if France is not entirely made up of the presidents and directors of great corporations. To hear the people around you saying, "I called in my engineers . . ." "I dictated a general order to all the departments. It was short but meaningful, I can tell you! . . ." creates an atmosphere of big business at the top level. When I am lunching in such places the world seems to me to be filled with perfectly balanced, impeccably moral, and deeply sagacious men who live surrounded by loudmouthed, pretentious idiots and go-getters.

I can't help wondering where are the others—those who see no farther than the end of their noses, who are afraid to make a decision, who understand nothing. Well, they are, quite simply, in other restaurants, telling the same story with the rôles reversed. In this world of fools one could lunch in Paris restaurants for ten years without meeting one who is foolish. This, you must admit, is ridiculous.

* * *

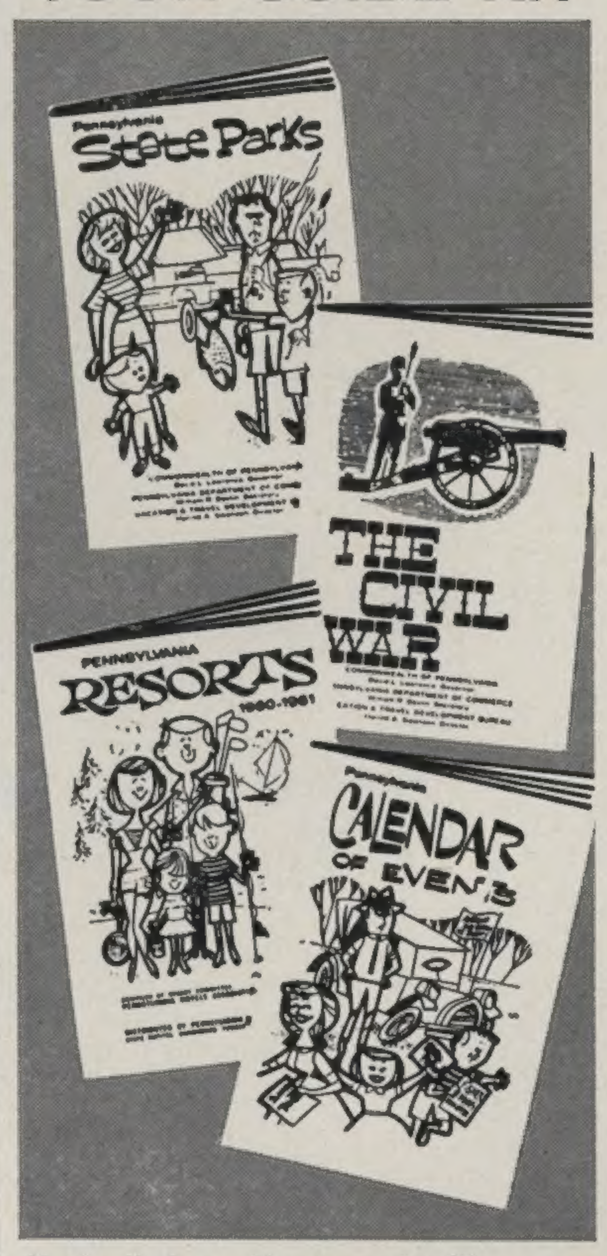
Fashionable restaurants and gala first nights have some elements of a comic film. But even more of a film scenario is enacted every day in certain hairdressing establishments. There are in Paris two great lay confessionals: the hairdresser's and the newspaper stand. Every time I buy a paper I find a woman pouring out her life story to the vendor. Of course she is not the same type of woman as is to be found at Alexandre's or Carita's. A couple of strategically placed tape recorders could pick up more society secrets there than in a doctor's or lawyer's office. I asked a friend of mine who has

(Continued on page 180)

VACATION AIDS

PENNSYLVANIA

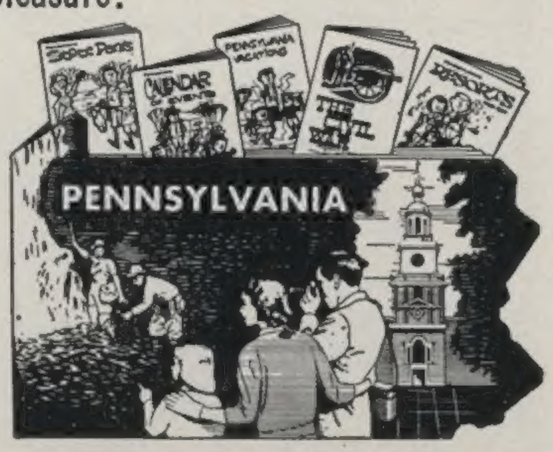
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"THE SNOBS OF PARIS"

(Continued from page 179)

her hair done at Alexandre's the reason for this "confessionitis."

"For one thing the hairdresser sees us at our worst, with a towel around our necks, curlers in our hair, and the scars on our scalp exposed to view. Under such conditions we shed all our complexes. At the very moment when we are at our most hideous the hairdresser has a way of telling us we were never more beautiful, and with his tender hands working over us we are at his mercy and tell him everything."

Upon my first visit to Alexandre's I was deeply impressed. I had been told that I should run into prominent people, but the names I heard surpassed my wildest expectations.

"Is the Duchess of Windsor dry?" queried the wiry Alexandre, dashing nervously about in his red vest and black tie.

Moments later, "Is Mademoiselle Bardot on the way?"

The next name was that of Baroness de Rothschild. I said to myself that this was my lucky day and also that only a great man could treat such ladies so cavalierly. A few minutes later Mlle. Maguy told me that it was a question of their wigs rather than their persons.

Some women don't want their wigs discussed. One day a woman came to Guillaume's and said that she was hesitating between a Lollobrigida and a Bardot model. Finally she decided to take both, but because she so disliked the word "wig" she told him, "So you can get them ready. But when I call you, there's to be no question of 'wigs.' I'll simply say, 'This evening I'm going out with Lollobrigida,' or 'This evening I'm seeing Brigitte Bardot.' "

With which she proceeded to have a manicure and in the course of it confided to the manicurist that she couldn't make up her mind whether to go in May to Venice or to Torremolinos.

"Which would you choose, Myriam?" she said, with the tactlessness peculiar to the rich. Without giving the girl time to reply, she added, "And to think that I have a country house, quite empty, in Touraine!"

Myriam, day-dreaming about empty country houses, let the customer's pudgy hand hang for a moment idly over the table. Then she picked up her cuticle stick.

"It's ghastly, how fat I am!" the woman lamented, withdrawing her diamond-studded fingers. "See if you can pull off this ring! Go ahead, try, Myriam, pull hard! Don't be scared." Then, as Myriam tugged in vain she added, "Do you see? There's no way of getting it off except by amputating my finger!" And she burst into loud laughter.

At the end of the sitting I saw Myriam go with her customer to the door. It was raining, and the woman complained of her rheumatism. But the sight of her chauffeur, waiting with cap in hand in front of a cream-and-black Bentley, cheered her.

* * *

I shouldn't be surprised if Myriam had been tempted to cut off that customer's finger and run away with her diamond ring. "There are days when I could kill them," another manicurist told me. But Myriam, too, may have her snobbish side. To hear the stories she tells at Noisy-le-Sec, where she lives, the *Tout-Paris* passes through her hands. This is not to be sneezed at. The nation to which she belongs, however democratic it may be, is nonetheless enthusiastic about royal families and royal romances. It may seem quite a privilege to have the Queen of England, Brigitte Bardot, the Shah of Iran, Maria Callas, Mrs. Kennedy, Aristotle Onassis, and Karim Aga Khan as members of your family. And yet this is the boast of every family in France. Forty-three million Frenchmen exchange tidbits of news about Tony, Margaret, Jacqueline, Grace, and Philip, as if they were close relatives, and my concierge, who always calls his wife "Madame Camuset," speaks as casually of "Jacqueline," as if he had just been invited to the White House.

Didn't I say that we all have something of the snob in us?

TRANSLATED BY FRANCES FRENAYE

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